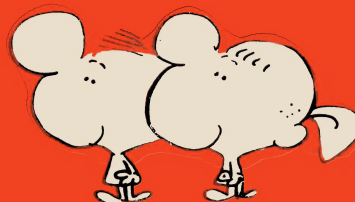


# THESE TOP CARTOONISTS

Alfred Andriola  
Gus Arriola  
Robert Baldwin  
Dick Brooks  
Milton Caniff  
Al Capp  
Roy Crane  
Phil Davis  
Gus Edson  
Ken Ernst  
Jules Feiffer  
Hal Foster  
Harold Gray  
V. T. Hamlin  
Johnny Hart  
Irwin Hasen  
Dan Heilman  
Allan Jaffee  
Ferd Johnson  
Walt Kelly  
Hank Ketcham  
Alex Kotzky  
Charles Kuhn  
Mel Lazarus  
Lank Leonard  
Darrell McClure  
Bob Montana  
Zack Mosley  
John C. Murphy  
Frank O'Neal  
William Overgard  
Bud Sagendorf  
Charles Schulz  
Al Smith  
Leonard Starr  
Buford Tune  
Leslie Turner  
Mort Walker  
Chic Young



## Tell How They Create AMERICA'S FAVORITE COMICS

Introduction by  
Mort Walker

Compiled by  
Allen Willette



# Introduction

## by

### Mort Walker



THE truth of the matter is, comic strips *need* no introduction to anyone. We all drew that way when we were kids; they were the first type of literature we absorbed, and they have stayed with us throughout our lives as the Number One national habit . . . the one thing that most people have in common from day to day. And, by and large, it is a good habit, full of innocent good cheer, warmth and understanding.

I love the comics. I love the friends I have made on the comic pages, who exist as surely in my mind and memory as most of the live persons who have shared my life. Sitting on my father's lap and listening to the misadventures of *Moon Mullins*, the antics of the beautiful *Blondie*, and the romance of *Terry and the Pirates* is among my fondest childhood memories. I grew up with Skee-zix and Shirley Temple . . . and, to me, Skee-zix seems far more real.

You'll hear about how comics are big business. How cartoonists are the most widely read authors in the world (and that's true). You'll hear how America invented the comic strip form that is read and understood in every remote part of the globe. You'll read how a cartoonist must be a combination of a set of unique talents: artist, writer, researcher, and humorist. But these are only superficial things . . . and unimportant.

To me, the thing that matters about comics is the humanity in them. Comic strips are an art form that belong to the people. The humor comes from the common man; the sympathies are with the common man. The artists themselves come mostly from humble beginnings, and the reader owns it all, lock, stock and barrel. He can get it for a few cents a day. He can understand it and enjoy it . . . and make it a part of his life. He can write and bawl out the artist if he isn't pleased. Because it is *about* him and *for* him. It's his, and he's comfortable with it.

Don't let *Charlie Brown* grow up or, good grief, I'll write the artist and tell him to stop. Don't ever make *Popeye* handsome or let *Steve Canyon* get married. I won't stand for it. I have a proprietary interest in those people. They are my friends. I've read their daily messages for years, and I like them the way they are. Eighty-five per cent of the American public feel the same way.

It used to perplex me how a citizen of Ceylon, for example, could savvy *Little Orphan Annie*, or what a native of South Viet Nam could find in common with *Beetle Bailey*. But I'm beginning to understand the current of the common man that flows through us all, no matter what the color of our skin or the tongue we speak. We all have the same basic motives, desires and frustrations. And in no form of literature are these human elements so abundantly displayed as in the comics.

It's good to laugh at ourselves. It shakes up the corpuscles in our body and clears the cobwebs out of the attic. Nobody can give us our daily dose of this great medicine better than our very real friends of the comic strips. Long may they live in our hearts . . . with that special sort of magic that gives the illusion of life to paper and ink.

Library of Congress Catalog Card Number 64-19973

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a margaret harold publication



# Alley Oop by V.T. Hamlin

*History's best known ape man still finds adventures galore as he travels back and forth from the prehistoric Land of Moo to modern times.*

## *Statement by the artist . . .*

I'M AN outdoors man myself, and my life has been a pleasantly exciting one, and often quite hazardous. I actually dislike violence, although I was a football player, a semi-pro boxer, a race car driver and any number of other crazy things. Now, I mostly fish . . . in the Florida Keys, with a fly rod or, in late summer, on the Yellowstone River, which I navigate mostly in a rubber boat.

My character Alley Oop, with whom I have been most intimately associated for the past thirty years, is a kindly and gentle soul . . . albeit his physical appearance belies it. Physically, Oop is the man I would loved to have been myself. Mentally, I figure maybe I'm a notch or two up on him, but not much more than that.

## *My methods of working . . .*

It just sort of happens, if you get what I mean. Sometimes I know what I'm going to put down on that strip of blank paper. More often than not, however, I don't . . . and I'm often surprised at what I do put there. Now, I'm not just saying that for effect; it's the truth.

As a young newspaper man in the Southwest, mostly in and around Fort Worth and Houston, Texas, I became fascinated by geology . . . especially the part of it devoted to the Mesozoic Age, the age of the reptiles. In those days (1926) not many people knew much of anything about the dinosaurs. So, being the good reporter that I was, I decided to tell them. What better way than with *Alley Oop*?



V. T. Hamlin



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# Apartment 3-G by ALEX KOTZKY



Alex Kotzky



©Publishers Newspaper Syndicate



©Publishers Newspaper Syndicate

## Statement by the artist . . .

IT SEEMS that as far back as I can remember I have always been drawing. It was, then, a natural conclusion for me to earn my living in some art endeavor. However, before *Apartment 3-G* was released as a syndicated strip, I had traveled a circuitous route in the free-lance art field.

I was born in the Bronx, New York in 1923. I attended the Music and Art High School, Pratt Institute, and the Art Students' League. During the war I served in the 4th Division, and I toured the scenic spots of the European continent amidst a restless native element. With the conclusion of the war, I plunged back into the real war . . . free-lancing in New York . . . and I was wounded severely many times. I did advertising art and illustration. I also received good comic strip experience by ghosting several of them.

In May 1961, *Apartment 3-G* was released. The immediate problem that *Apartment 3-G* posed was to depict three good-looking, shapely career girls living together in an apartment. Each girl had to have an identity of her own, not only professionally and as a personality, but each had to be recognized physically as an individual. I tried to solve this problem by thinking of Lu Ann Wright as the smallest of the three, with a blonde pony-tail and a round face. Tommie Thompson is a red-head, medium in stature, and with a square face. Margo Magee is the tall brunette you usually see in the offices of many large advertising agencies, high cheek-boned and long-legged.

It is very useful to have clear-cut personalities established because it seems that after a while they almost dictate their individual mannerisms. This does much to help animate a particular strip which is necessarily devoted to discussion and conversation.

Perhaps the most important element in drawing a strip is to establish its personality. You should decide what you want to say pictorially, and then concentrate all your efforts on that theme. Everything in the strip should be positively stated. Space in a strip is at such a premium that no opportunity should be wasted to keep punching the story across.

## My methods of working . . .

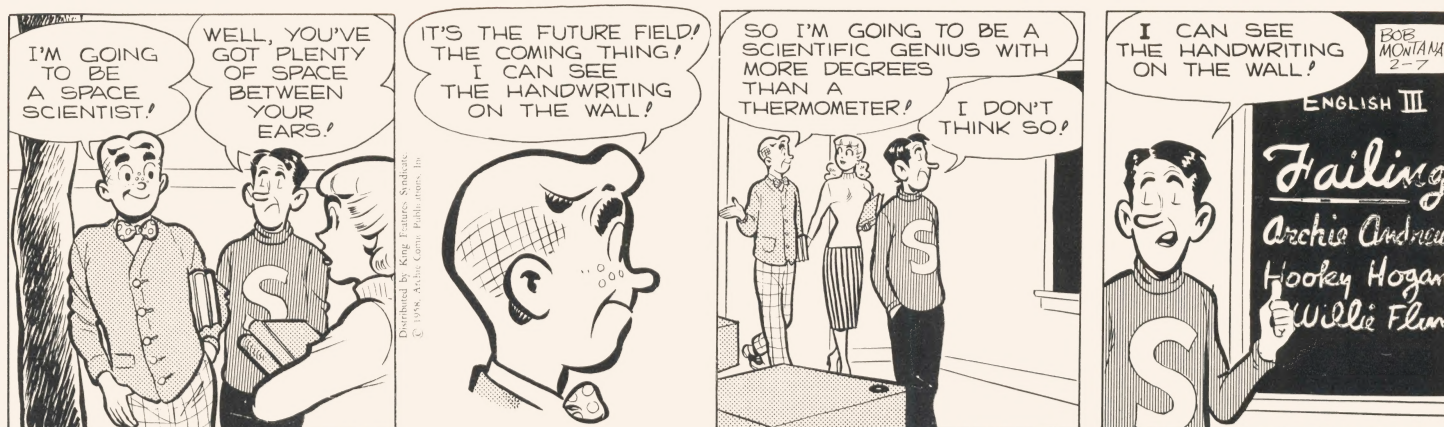
I use a 2-ply kid-finish board. I use the smooth side because it seems to provide a better surface for pen work on small drawings of heads. I generally use a #3 sable brush for figure work. The brush gives the figures more zip and vitality. I use a #290 point for heads. This is a flexible point, and I can get a thin and thick quality in the line. For backgrounds and mechanical items I use a #659 pen. The point is more rigid, and enables me to get a firm, consistent line.

Try to get your art work reproduced. You can then check ways to get better reproduction. You will also see your work in a reduced size, and you can determine ways to improve it. Most often you will find that you can greatly simplify your art.

Best of luck to aspiring young cartoonists. In my own case a patient and understanding wife, Emma, has been my most important asset. Without her cooperation, my weekly deadlines would be sorely tried.



*This comic strip became so popular that its publishers changed the name of their company to Archie Comics Publications, Inc.*



©Archie Comics Publications, Inc.  
and King Features Syndicate, Inc.

## Statement about the artist . . .

**A**RCHIE'S creator is a 42-year-old non-conformist named Bob Montana. He lives in New Hampshire, but he takes his wife and four children to other parts of the world whenever he feels his imagination would be stimulated by a change of scene.

In 1958 he took his family to Rome so that his children could learn to speak Italian. His second son was born while the family was living in Mexico.

While Montana was in Italy he grew a beard, which he still wears. He says the family likes it, he likes it, and so it will stay.

Bob started drawing at the age of four. He once painted a mural on the wall of a night club which was owned by his father, a former vaudeville entertainer. That was in Boston; and while going to school there he took art instruction at the Museum of Fine Arts.

Montana says that most of his comic characters, such as Miss Grundy and Miss Beazley, are pure inventions. The same is true of Jughead, Archie's screwball friend. The strip began with 20 papers and now appears in over 500.

## Methods of working . . .

Early in the morning, after feeding the farm animals, Montana enters his barn-studio to create the ideas for the *Archie* strip.

His assistant, Ruth Harding, jots down short descriptions of locations or situations on strips of paper which she then passes to the boss. This stimulates his mind to develop an original gag out of each suggestion. This way they laboriously sweat out from two to three weeks of material in three eight-hour days.

After Ruth has lettered the dialogue on each four-panel strip, Montana pencils the section in detail and inks the heads . . . using a No. 3 brush. Then his assistant takes over and finishes up. The finished art is sent to the syndicate once a week, approximately six weeks ahead of publication.



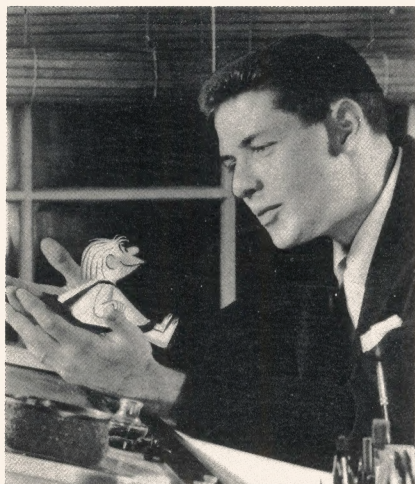
Bob Montana



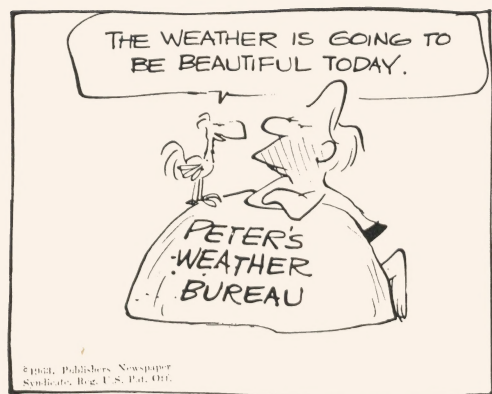
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and King Features Syndicate, Inc.



Johnny Hart once announced: "I think I will do a comic strip, I will go right home tonight and do a comic strip." B. C. is the result.



Johnny Hart



## Statement by the artist . . .

A HOWLING gale swept the icy brick siding of the east annex, pasting small, white flakes momentarily against the lighted pane of the maternity ward waiting room.

The hospital sat on a small hillside which rose incongruously out of the valley. The villagers of Endicott, New York could look up from almost any point in their pleasant town and see the bleak, white structure there. It was 1931, and there, in the pre-dawn hours, an anxious young man awaited the birth of his first child. Presently a door opened, and he rose nervously to meet a calm, smiling doctor who had just delivered into the world a healthy, bouncy, nine-pound boy . . . a son.

As the first rays of the dawn crept into a corridor behind him, he gazed numbly through a large, glass pane at his handsome new son. This was a fine, young child. Possibly it was the first seed of bias, but he had never seen such a fine-looking child. The skin was olive, the soft black hair fell majestically across the forehead, almost Romanesque. Yet, the chiseled features seemed Grecian. Someday, perhaps, his son would be famous.

Next to his fine, young boy lay another newborn child. He felt a pang of compassion for the second boy. The child actually looked pretty ratty by comparison. The card on the ratty kid's crib said "Hart".

Johnny Hart, as the ratty kid was called, always drew pictures. It became an obsession. ■ I ended my formal education in 1949 when I was graduated from high school. I later served a hitch in the Air Force where I made doubtful contributions to the war effort.

While in the Air Force, I met and married a Georgia lass whose name was Bobby. I served a tour in Korea where I drew cartoons for the *Pacific Stars and Stripes*.

After leaving the Air Force, I decided to sell cartoons to the national magazines. I retired, along with Bobby, to her mother's farm in Georgia. While there I sold my work to a number of national periodicals. Then I returned to my former home and worked in the art department of General Electric. I, however, continued my free-lance cartooning each night after work. I discovered that I loved to do prehistoric gags. It was at this point that I announced to my friends that I would do a comic strip. I submitted the strip (B.C.), and it sold.

*My methods of working are methodless.* Materially, they consist of a desk, a lamp, a three-ply Bristol board, India ink, a pen with a cheap pen point in it, and nourishment.

Ideas are the hard part. They are responsible for keeping my methods methodless. They never come when I need them. They seem to arrive any time of day or night on an unscheduled wave length. When they arrive, I work . . . when they don't, I don't. At times they stay gone for weeks . . . then I have to go out and look for them.



# Beetle Bailey by <sup>Mort</sup> WALKER

*Mort Walker always wanted to be a cartoonist and every effort and experience was directed toward that goal.*

## *Statement by the artist . . .*

I WAS born in Kansas in 1923, reared in Kansas City, Missouri, educated at University of Missouri, and matured with the United States Army in Italy. Instead of bedtime stories, my father used to tell me anecdotes about the famous cartoonists of that day. I drew constantly, and spent many days on the floor of the art department of the *Kansas City Star* going through drawers of old cartoon originals.

Success at my chosen art came early. I began selling to magazines when I was twelve. All of my dates were financed by the money I made selling cartoons to church publications, the local newspaper, and amateur contests in kids' magazines. My father was an architect who painted, wrote poetry and drew cartoons. My mother had been an illustrator and designer. We were poor by financial standards (we were often without heat, lights or food), but we were rich in every other way imaginable. My parents were a wonderfully inspiring, guiding hand in my career.

When I was fifteen I did a strip for a Kansas City paper. It was about a group of goofy sailors with a fat captain. Little did I know then that I would hit it rich with the same theme . . . but in different uniforms!

I submitted my first strip to a syndicate while I was still in high school . . . but it was turned down.

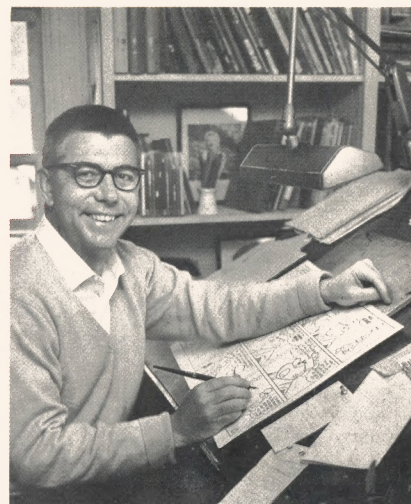
I was in my first year of college and working in the stock room of Hallmark Greeting Card Company when I read an ad for an artist . . . at Hallmark! They almost fired me for looking for a job while in their employ. I told the company, honestly, that their cards were gooey, over-sentimental and sickening, and I wouldn't buy one for my grandmother. They hired me. At seventeen I became the editorial designer for all the greeting cards that Hallmark produced.

The war interrupted the great start I had. While in the service I met all the characters who people my strip. The "Sarge" I knew didn't have to have a hair changed to walk right into the strip.

## *My methods of working . . .*

I work with an "assembly line" system. That is, I pencil in an entire week of strips in one day. The next day I ink them in. This is opposed to the "one complete strip a day" method used by many cartoonists. Two days I write ideas, sketching them in pencil on typing paper, one to a page. Jerry Dumas, who works with me, has also at the same time been home writing, and we get together Monday mornings and discuss our week's output of ideas. We vote on the best, discard the bad ones, and put aside those that are worth saving, if we can repair them.

I use a three-ply, plate-finish drawing paper. A#170 pen point for drawing, and a stub for lettering. I use India ink, F pencils, and erasers, among other things. We have an electric pencil sharpener and an electric eraser for ink smears.



Mort Walker



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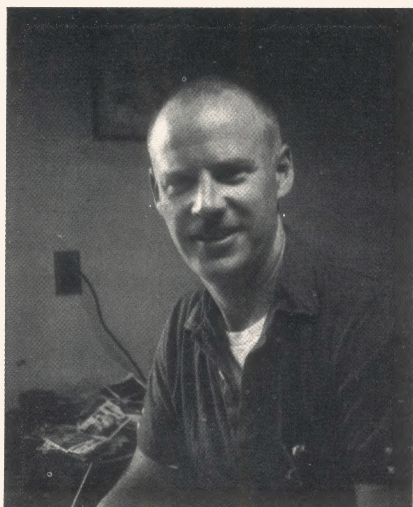


# Big Ben Bolt by

JOHN  
CULLEN  
MURPHY

*This talented cartoonist loves travel and painting almost as much as he loves drawing Big Ben Bolt.*

## *Statement by the artist . . .*



John Cullen Murphy

I WAS born in New York City in 1919, and reared in Chicago, where I attended the Chicago Art Institute. In 1934 I was a model for Norman Rockwell, the noted illustrator, for several of his paintings. He also gave me great encouragement in my art work.

I attended the Phoenix Art Institute, Grand Central Art School, and the Art Students' League. I studied with Franklin Booth, George Bridgman, Sidney Dickinson and Charles Chapman.

I painted covers for *Columbia* and *Liberty* magazines in 1939 and 1940. While I was in the Army, I traveled all over the country. I also saw service in Australia, New Guinea, The Philippines, Okinawa and Japan. I painted portraits of many of the outstanding generals: MacArthur, Krueger, Kenney, Eichelberger and others. Also did on-the-spot war paintings for the *Chicago Tribune*. I came out of the Army as a Major, and began doing paintings and illustrations for *Metro-Goldwyn-Mayer*, *Look* magazine, *Colliers* and many more. Most of these illustrations were in a travel or sports vein.

Elliott Caplin, brother of Al Capp, contacted me with an idea for a new strip in 1949. I agreed to illustrate it, he to write it . . . it was to be called *Big Ben Bolt*, and it was sold immediately to King Features Syndicate. It's been going ever since.

## *My methods of working . . .*

Elliott Caplin lives near me, and he sends me scripts every week. They are different stories for the daily and Sunday strips, and they require a great deal of research. In my employ is George Raymond, younger brother of the late Alex Raymond. Raymond does research and lettering, and roughs out picture ideas. I do all of the final work except the lettering. I frequently use real people . . . neighbors, friends etc. as models. Ben Bolt is a prize-fighter and I have an extensive background in that sport.

I have a studio separate but adjacent to my 100-year-old Victorian home. When not drawing, I am painting.



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# Blondie by <sup>CHIC</sup>YOUNG

According to a survey by PUCK, The Comic Weekly, BLONDIE is named more frequently than any other comic strip as a favorite reading choice.

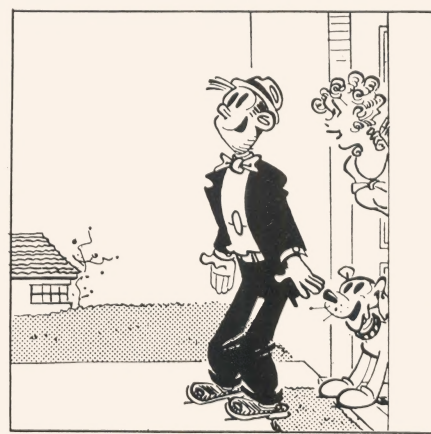
## Statement about the artist . . .

**M**ORE than fifty million persons the world over read *Blondie* every day of the year. What is the secret?

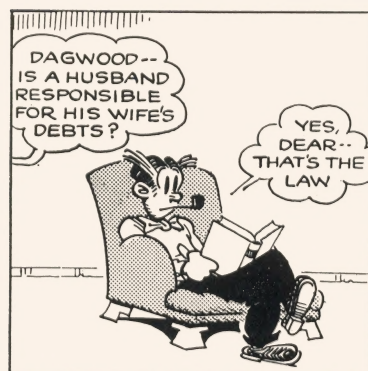
Certainly a steady reader of *Blondie* knows he likes the Bumsteads, feels at ease with them, and more than likely, feels they're old friends. Chic Young, the creator of *Blondie*, said that he was overwhelmed at the thought of describing just how his results are achieved. Perhaps, then, this is one secret that must be gleaned from sources other than the creator of the strip. One thing, however, that *is* certain . . . Murat Bernard Young (that's his real name), born in 1901 in a house full of artists, decided very early in life that he was going to become a cartoonist. When he was nineteen he got an art job with a syndicate. In 1923 he switched syndicates, and one year later started *Dumb Dora*, which was a success. When, in 1930, he presented King Features Syndicate with the idea for *Blondie*, they were delighted and lost no time in getting him under contract to produce the strip. The first *Blondie* strips were pretty different from today's familiar product, but with the exception of the growth of the Bumstead children, the strip has remained basically the same for a good many years now. It's not exactly wacky, nor side-splitting, but there's a good laugh every day . . . and it's to be hoped that the strip will go on forever.



Chic Young



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# Buz Sawyer by Roy Crane

## Statement by the artist . . .



Roy Crane



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I WAS born in 1901 in Abilene, Texas. I grew up in Sweetwater, Texas. As the result of a three-year drought . . . which caused the Crane swimming lake to blow away in a cloud of dust . . . I've never since lived beyond the sight and smell of water. My present home is in Orlando, Florida.

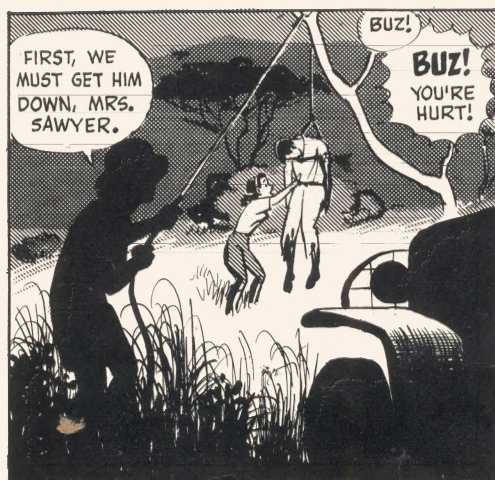
I studied art at the Chicago Academy of Fine Arts. In 1918 I got my first professional experience when I became the staff layout man and cartoonist on the *Fort Worth Record*. In 1921 I worked on the *Austin American*, and in 1922 I was with the old *New York World*. I always maintained a great interest in cartooning, and at one time I was H. T. Webster's first assistant. Webster will always be remembered for his *Timid Soul* panel and other features. In 1924 I began drawing *Wash Tubbs*, a pioneer adventure and story strip (it was later to be called *Captain Easy*). I drew *Wash Tubbs* until 1943, when I started drawing *Buz Sawyer*. It was during World War II, so I decided to make Buz a Navy pilot. It promised lots of action, and I also felt that I would be making a contribution to the war effort. Before actually starting the strip, and to insure authenticity, I did a great deal of research. I've always loved to travel, so I went to many different places in search of information that I could use in the strip; I even spent some time aboard an aircraft carrier. In addition, I gathered together a very large collection of Navy photographs to use as background material. Rosco Sweeney, who is now featured on the entire Sunday page, was Buz's wartime buddy. He was also the gunner on the Navy bomber which Buz flew. After the war I had Sweeney start an orange grove in Florida . . . the same as I did. I have no plans for bringing Buz into the Sunday page.

Action is one of the most important elements in a strip. In fact, I feel that graphic pictorialization is the essence of the comic strip medium . . . and that is what makes it a unique art form. When newspapers cut the size of the comic strip until there is no room left for anything but dialogue . . . then that will be the end of the comics.

## My methods of working . . .

Buz is conceived four weeks in advance. My collaborator, Hank Schlensker, finishes the layouts from my rough drawings. He works approximately one week behind me. I am also assisted by Al Wenzel and Edwin Granberry. I own the rights to the strip.

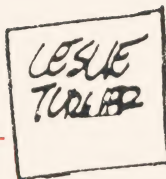
The rendering of *Buz Sawyer* is done with Craftint; a technique pioneered in this strip as well as in *Wash Tubbs*. I have always been very interested in trying new techniques, and I especially try to capture a three-dimensional quality in the strip.



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# Captain Easy by



A true adventure strip, *Captain Easy* has the whole world for a stage. Secret missions for tycoon J. P. McKee take Easy on exciting exploits.



©1961 by Newspaper Enterprise Association

## Statement by the artist . . .

I AM a native Texan with almost four years at Southern Methodist University. While there I was editor of the year book, *Rotunda*. Then I was a free-lance artist in Dallas. While in school I spent parts of three summers hoboing across the country on "blinds" of passenger trains, or on top of baggage cars; traveling at night and sight-seeing in the daytime. The only cash I had was for dire necessities.

I married Bethel Burson, a Texan, in 1923 and headed for New York. I did work for *Judge* and trade magazines and, later, for the *Saturday Evening Post*, *Redbook* and other national magazines. Then there were three years of raising sheep in Colorado, while doing some illustrations for *Scribner's* and *St. Nicholas*. Then back to New York in 1933 to free-lance illustrations. Four years later I went to Cleveland to work with Roy Crane, an old friend from Texas days, on his comic strip, *Wash Tubbs*.

When Crane left in 1943 to start *Buz Sawyer*, I inherited the strip, now called *Captain Easy*. This chore has left little time for anything eventful.

## My methods of working . . .

Quite a few of my continuities require some research before I start to work on them. One such was the school drop-out theme I used. Another was on the alcoholic story I did some years back. I interviewed a number of Alcoholics Anonymous members and read books and treatises on the subject from the research done at Yale. When I did a story on missile and rocket subjects, I studied technical magazines devoted to that field, and I got available information from Public Relations at the Cape.

Since many of my stories are laid in specific cities or regions, I take a great many pictures on trips through the country. I use them to work from in drawing background. I also have a sizable library on travel.

I write a rough outline of a story first, and work out the details and incidents as I draw the strips. I average about two per day in the actual drawing of strips. Writing takes me about the same length of time, since I re-write several times to cut down the wordage. It often takes time, too, to put over a certain incident (or get out of a jam I've written myself into).



Leslie Turner



©by Newspaper Enterprise Association



# Dennis the Menace by

*Inspired by his own son, Dennis, Hank Ketcham's cartoon brain child is now practically a national institution.*



Hank Ketcham



"INFLATION DON'T WORRY ME. I DON'T KNOW WHAT IT IS."

©1959, The Hall Syndicate, Inc.

## Statement by Fred Toole° . . .

HENRY King Ketcham was born in Seattle, Washington, March 14, 1920. His interest in drawing goes back to the time he was seven years old and used to watch a family friend make cartoon doodles. Hank proceeded to make cartoons himself all during his school years. After a year at the University of Washington, where he was an art major, Hank went to Hollywood to work as an animator in the Walt Lantz studios. Later, at the Walt Disney studios, he worked on several major Disney productions.

During World War II he worked in the offices of the Secretary of the Navy, where he made War Bonds posters and did illustrations for service publications. Also during that period, Hank began to sell gag cartoons to magazines, and after his discharge he became a full-time, freelance magazine cartoonist. *Dennis the Menace*, inspired by his own son, Dennis, began in 1951.

Since 1952 he has put out annual collections of *Dennis* cartoons. They have also been reprinted in pocket-book form.

He has made one innovation in the comic book field that, so far as I know, is still unique. In order that *Dennis* may visit various interesting places, he sends a writer-artist team to gather ideas and authentic scenes for such books. This began with *Dennis in Hawaii*, in 1958, and this particular book has been reprinted every year since.

In 1958 Hank was invited, along with a noted sculptor, Arch Garner, to design a children's playground for the city of Monterey, California. Wanting to get away from the conventional swings, slides, and see-saws, they created several play devices that give full rein to youngsters' natural activities and imaginations. These colorful and unique play structures have been adopted for Dennis-the-Menace Playgrounds in nine other communities.

*Dennis* has lent a helping hand to such organizations as the Community Chest, Goodwill, Red Cross, Boys' Clubs of America, and the American Dental Association. Hank has done special booklets for the Soil Conservation Society of America, and the United States Department of Health, Education and Welfare. He has also worked with the United States Treasury Department with *Dennis* posters to promote the sale of Savings Bonds and Stamps.

## Methods of working . . .

While maintaining an office in Carmel Valley, California for handling mail and other public relations activities, Hank now lives and works in Geneva, Switzerland. His apartment there overlooks the lake, where he has a speedboat.

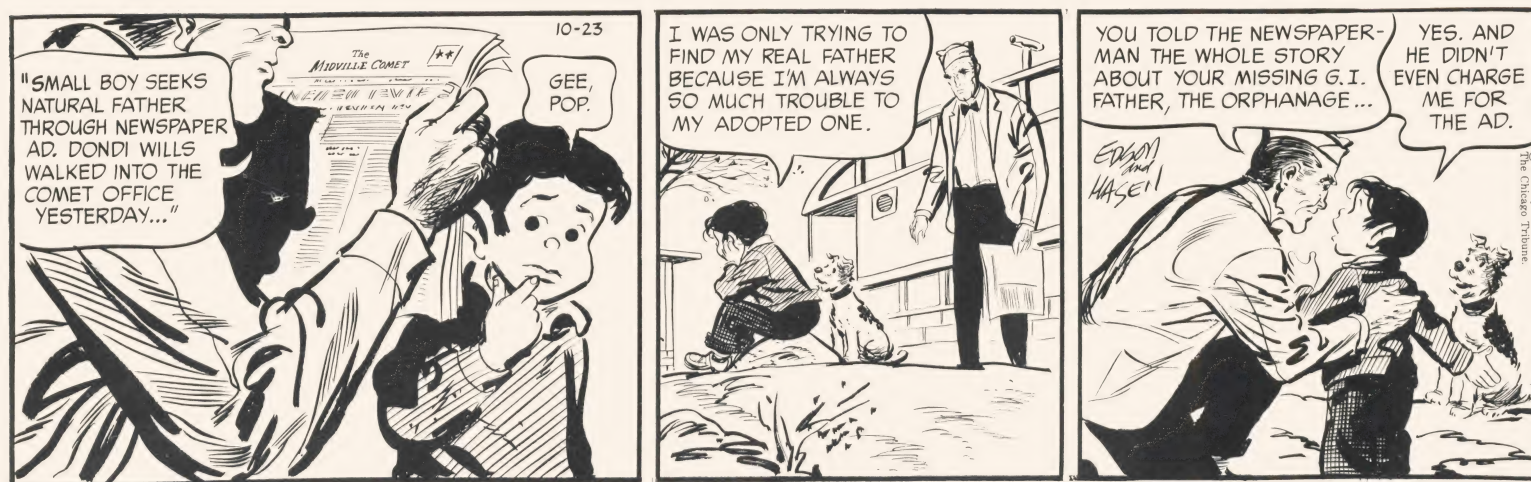
Hank first sketches the cartoon panel in pencil on tissue and then, on a light box (a holdover from his experience at the animation studios), traces the finished drawing on drawing paper in ink. His light-and-heavy line is produced, not with a brush, but with a flexible #170 pen. He has two assistant artists.

\*Mr. Toole is in charge of Public Relations for Hank Ketcham.



# *Dondi* by **EDSON and HASEN**

*Gus Edson and Irwin Hasen, both talented artists and writers, collaborate to produce the comic strip that has captured the hearts of millions.*



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*Statement about the artist and the writer . . .*

**G**US Edson, who writes *Dondi*, was born September 20, 1901 in Cincinnati. It is said that his early art teachers didn't care for his attitude, so he joined the Army when he was seventeen. After his brief connection with the Army, Edson studied art for a while in New York City, and at Pratt Institute on a scholarship. Then he became a sports cartoonist for the *New York Graphic*. He free-lanced magazine illustrations after that, and finally clicked with a scientific oddities feature. In 1935 Sidney Smith, the famous creator of *The Gumps*, was killed in an accident. Edson took over the strip.

Irwin Hasen, who draws *Dondi*, was born in New York City in 1918. He studied at the National Academy of Design and the Art Students' League. He, too, became a sports cartoonist. With the advent of World War II, he became the editor and cartoonist for a service paper.

After the war, he worked as a cartoonist and a free-lance artist for New York advertising agencies.

How did these two men get together to produce the *Dondi* strip? "On one of our American Theater Wing (MSO) tours in France, Italy and Germany," says Gus Edson, "I was thrown together with Irwin Hasen. Hasen is not only a fine artist, but more important, a sympatico guy. I conceived the idea for *Dondi*, and Hasen fell for the collaboration while we were in beautiful Heidelberg, Germany . . . the rest is history."

Later, sample strips were made up and shown to Maurice T. Reilly, Executive Vice-President of the Chicago Tribune-New York News Syndicate. Reilly liked them, but it was another year before the strip was actually ready for syndication on September 26, 1955.

The *Dondi* story was bought for the screen, and Edson wrote the script.



Irwin Hasen and Gus Edson

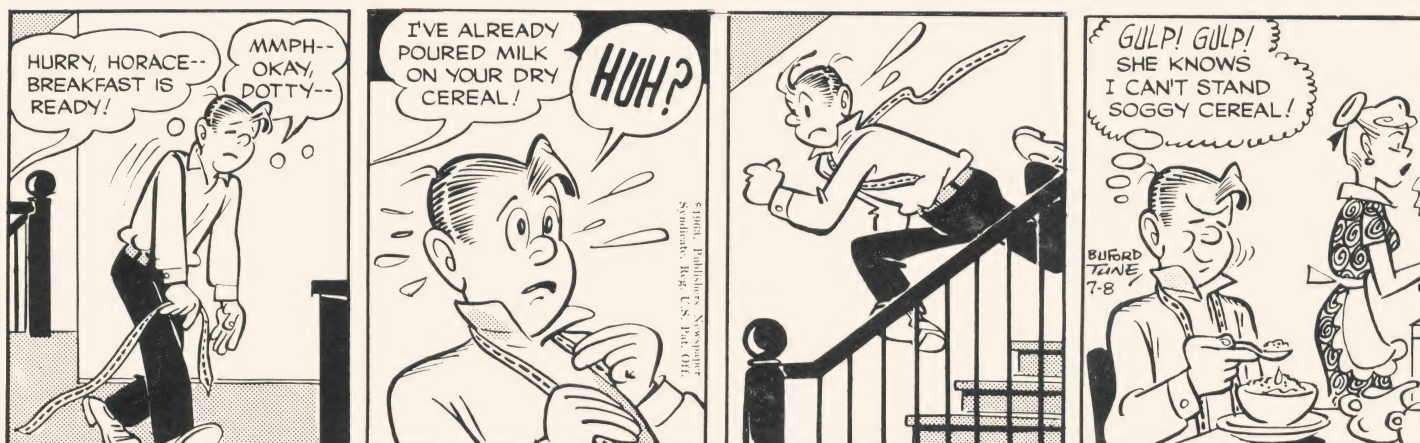


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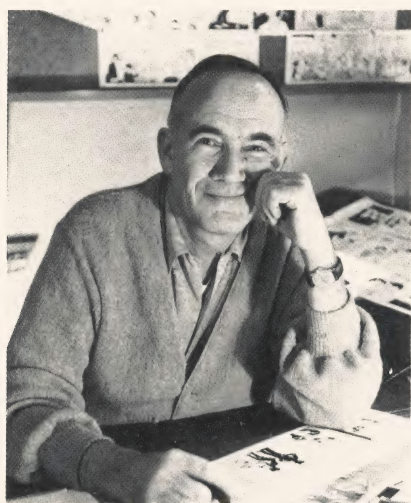
# Dotty by BUFORD TUNE

*This cartoonist doesn't, as some folks may suspect, go around with a sketch pad jotting down bright remarks.*



©1963, Publishers Newspaper Syndicate.

## *Statement by the artist . . .*



Buford Tune

MY first cartoons that appeared professionally were in the 1925 *Dallas News*, outstanding daily paper in my native state of Texas. Before turning professional, however, I received a scholarship at Abilene Christian College to do cartoons and illustrations for the college year book.

I studied art and life drawing under the late John Knott, cartoonist for the *Dallas News*. I took an art course at the Chicago Academy of Fine Arts, and burned the midnight oil over three correspondence courses in cartooning.

My first syndicated comic strip was called *Doings of the Duffs*. This was an attempt to carry on an old family comic. The next dozen years were spent doing movie ads and publicity for Paramount's home office in New York. Nights I did one-line gag cartoons for leading magazines. My wife, "Tibby", acted as agent for the magazine cartoons. Publishers Newspaper Syndicate must have been desperate when they asked me to do *Dotty Dripple* in 1944. The strip, however, has run ever since. The strip appears daily and Sunday throughout the United States and Canada. It also appears in foreign languages in Europe and Latin America.

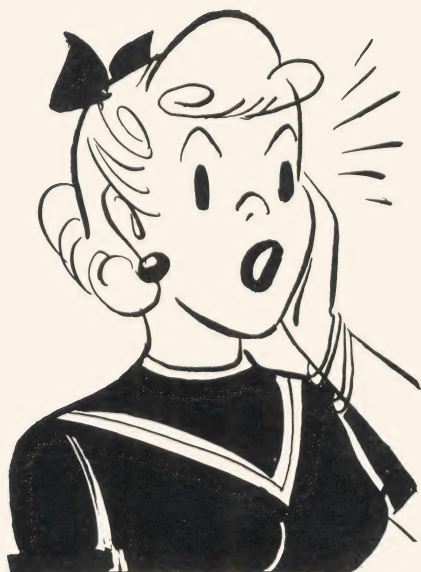
## *My methods of working . . .*

*Dotty* is produced in a private studio about two miles from my home in Los Angeles. I don't go around with a pad and pencil jotting down funny remarks that people make, as some folks probably suspect. Gags have to be "dreamed up."

I have regular "gagfests" with an assistant; sometimes in my studio, but usually by telephone. He's good at kid gags. Then we each write separately, and pool the usable gags.

I do all the drawing except inking the lettering. I have another assistant who comes in one evening each week to do that job.

Daily strips and Sunday drawings (with color sketch) are mailed to my syndicate in Chicago.



©Publishers Newspaper Syndicate.



# Feiffer by JULES FEIFFER

## Statement about the artist . . .

JULES Feiffer is thirty-one years old, tall, nearsighted, has trouble with his sinuses and is unmarried. He lives in a section of New York called Brooklyn Heights. In the past, he has lived in the Bronx (his birthplace), Manhattan (his transition period), and the U.S. Army (his passive resistance period). He has always drawn pictures. He went to school in New York City, receiving his art training at the Art Students' League and Pratt Institute. He worked as an assistant to several cartoonists. After the Army he began contributing his satirical cartoons to *The Village Voice*, the Greenwich Village weekly. His *Feiffer* drawings now appear in newspapers all over the country.

## My methods of working . . .

My work habits are rather erratic. I assume that the process begins by reading . . . newspapers, periodicals, books (novels, non-fiction, non-books, etc.), and then trying to homogenize what I've read with how I feel, hoping the combination will result in a usable idea. The *idea* is the main thing in the strip: whom or what am I after? What point am I trying to make? What segment of authority am I trying to attack? Once I know what I am after, I go after a form which best presents my point. It may be a monologue, a dialogue, a song, a dance, or a pantomime . . . or it may even be a combination of several of these. Most of my time is spent in writing the strip. Once written, I sketch my characters in pencil, letter the dialogue, and finish the drawing job with a sharpened, wooden popsicle stick. Average working time: two to three hours.



Jules Feiffer

I NEVER USED TO GO OUT ON THE STREET. I WAS ALWAYS AFRAID I'D GET BEAT UP.



I KNEW IT WAS A STUPID FEAR. I KNEW IT WAS UNREALISTIC. I LOOKED UP STATISTICS ON PEOPLE WHO GOT BEAT UP WHEN THEY WENT OUT ON THE STREET. IT'S SURPRISINGLY SMALL.



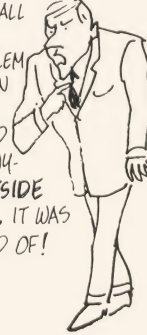
BUT STILL—I HAD MY FOOD DELIVERED. I HAD MY NEWSPAPERS DELIVERED. ALL MY DATES WERE AT MY HOUSE. AND AS LONG AS I DIDN'T GO OUT ON THE STREET I SEEMED TO BE FINE.



UNTIL—ONE DAY—I WAS SITTING COMFORTABLY IN MY LIVING ROOM WHEN SUDDENLY IT CAME TO ME THAT I DID NOT DARE GO INTO THE KITCHEN—THAT IF I WENT INTO THE KITCHEN I'D GET BEAT UP.



SO I SAT THROUGH ALL FOUR LATE SHOWS THINKING MY PROBLEM OUT. AND AT FIVE IN THE MORNING I FINALLY CONCLUDED THAT IT WASN'T ANYBODY ON THE OUTSIDE I WAS AFRAID OF. IT WAS ME I WAS AFRAID OF!



THAT ACTUALLY THE ONLY PERSON WHO REGULARLY BEAT ME UP WAS MYSELF!



SO I AROSE WITHOUT FEAR AND WENT INTO THE KITCHEN. AND NOBODY BEAT ME UP.



AND I PUT ON MY COAT WITHOUT FEAR AND WENT INTO THE STREET. AND NOBODY BEAT ME UP.



© 1963  
JULES  
FEIFFER

FOR THE FIRST TIME IN YEARS I FELT ALIVE! I KNEW I WOULD NEVER BE AFRAID AGAIN!



I FELT SO GOOD THAT THE FIRST COUPLE OF PEOPLE I SAW I BEAT UP.





# Freddy by RUPE

*"Down the street is far away . . ." says little Ernest as he and the intrepid Fred J. McReady sally forth in search of adventure.*



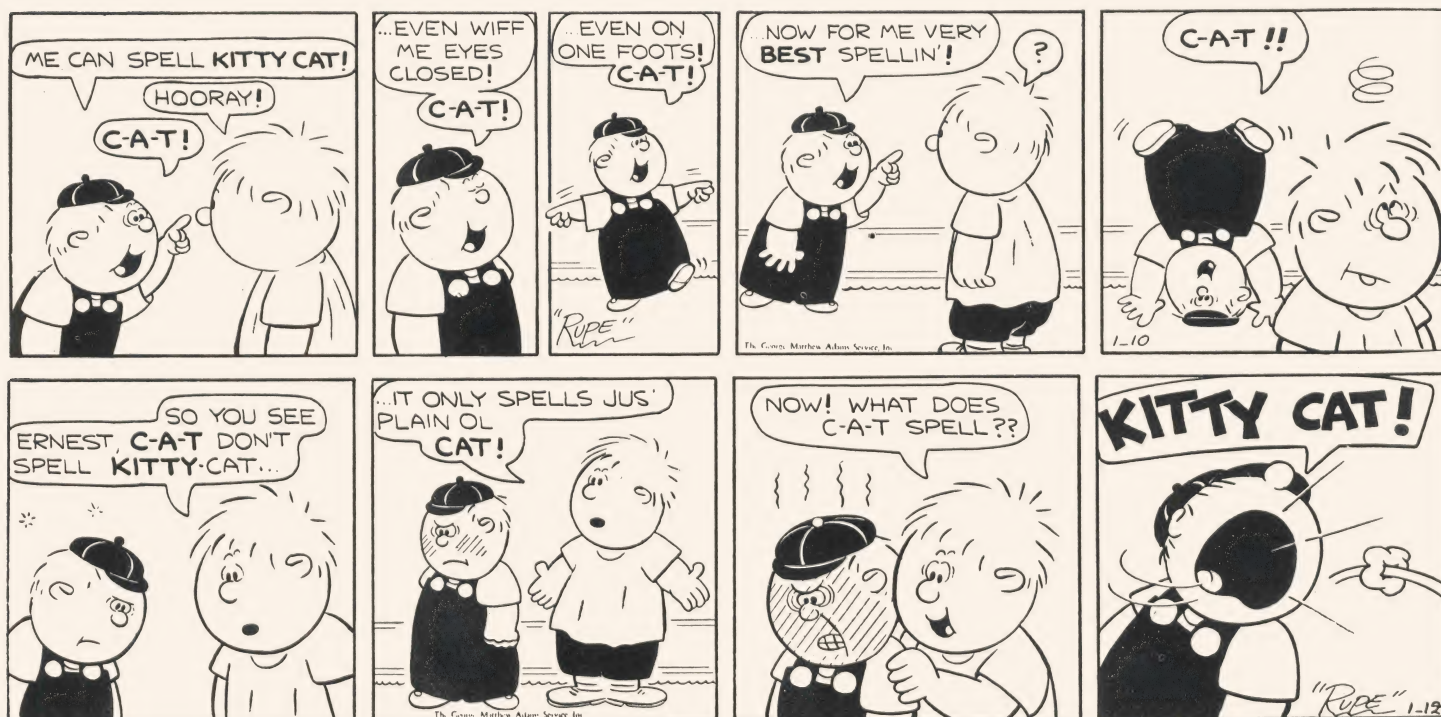
Robert G. Baldwin

## Statement by the artist . . .

**A**LTHOUGH I sign my work "Rupe", my real name is Robert G. Baldwin, and I was born in Washington, D. C. I'm fifty years old, and I have five children, ages 11 to 22. Four boys and one girl. Frequently the family gathers around my finished work for discussion and, I hope, for a good laugh. I received my formal art training at the Corcoran Art School in Washington, D. C. Then I spent several years as a hungry "fine" artist. To eat regularly I was in and out of government several times. When out, I worked on comic books and did advertising.

Mostly, I work at home in a small, upstairs, enclosed back porch complete with bath. I also have a drawing board set up in the back of a small "bus" which I drive around town.

Each panel of a *Freddy* daily strip is ruled off to 5½ inches square. I use a No. 4 sable brush. I always try to get several good ideas at a time, and I can comfortably do three or four strips each day.





# Gordo by Gus Arriola

## Statement by the artist . . .

I WAS born in the northern part of Mexico, now known as Arizona, July 23, 1917. I was reared in Los Angeles, California and was graduated from high school directly into the M.G.M. Cartoon Department as a story-sketch man on the *Tom 'n' Jerry* cat and mouse series. That was in 1937. I created and sold *Gordo*, June 1941, to United Feature Syndicate.

Ten months after Pearl Harbor I joined the Army Air Force's Motion Picture Unit where I spent three and a half years making animated training films. A post-war search for an ideal home led me from Los Angeles to La Jolla, California for three years, thence to Phoenix, Arizona for five . . . then I finally found it in Carmel, California where I've settled in an old redwood house by the beach, with my wife, Frances, my swinging son, Carlin, and Smelly Dave, the funniest, most charming of countless cats we've owned. I'm interested in GOOD everything: music, books, food, wine, friends and times.

## My methods of working . . .

I work alone on story and art. Consequently I lack enough time to enjoy all the GOOD. My working habits are sporadic. I spend from six to sometimes twelve hours a day in my studio at home. My mind works twenty-four hours a day. I rough out strips and Sunday pages on tissue . . . and ink them in over a light board. I like to vary material from nutty continuities or social satires, to single, daily gags. Sunday pages are my favorites. I love color. I try to work color and design into the Sunday pages to help ease my frustrations at not having the time to paint.



Gus Arriola



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Chas. H. Kuhn

## Statement by the artist . . .

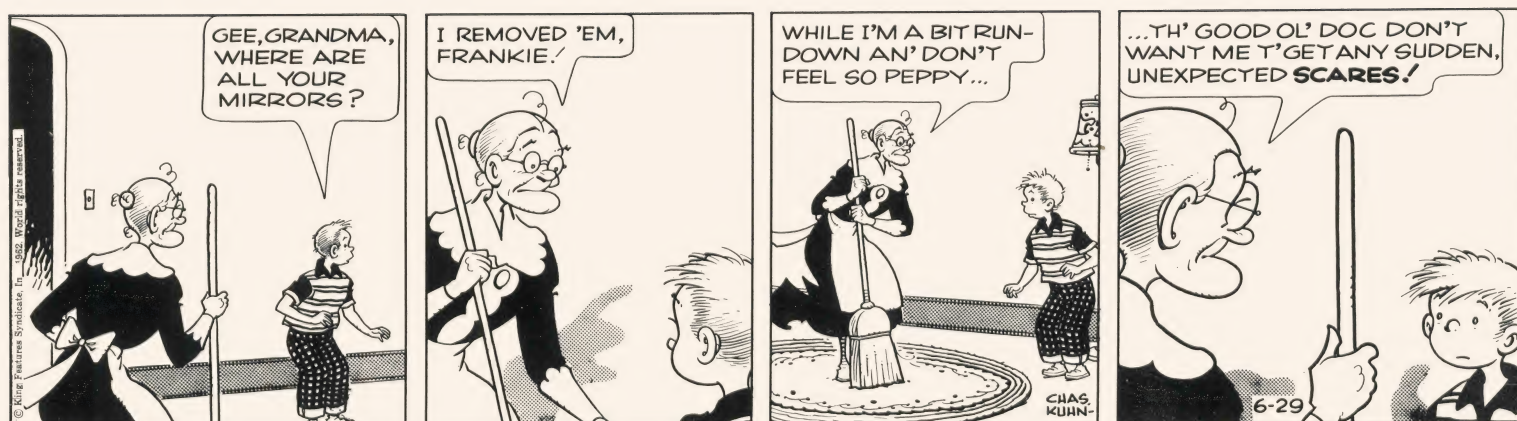
I WAS born March 20, 1892 in Prairie City, Illinois. I later attended the Chicago Academy of Fine Arts. But long before that, I quit high school in my second year so that I could take a job in the local tank works. Then came jobs in a plow factory, and of all things the Canadian harvest fields. I was in the First World War and spent two years on a battleship as a fireman. After my discharge I went to work in the art department of the *Rocky Mountain News* in Denver. At the end of three years I was offered the job of editorial cartoonist on the *Indianapolis News*. I stayed there for twenty-six years.

About that time I thought up the idea for *Grandma*. I quit the *News* and worked full time on my comic strip. King Features Syndicate has been syndicating the strip for the past sixteen years. *Grandma* now appears in some 300 papers around the world.

I married the former Lois Stevens, of Denver, 'way back in 1922. We have lived on the same five acres of briars and weeds for the past twenty-seven years, and I don't mind telling you that I'm getting tired of cutting grass.

## My methods of working . . .

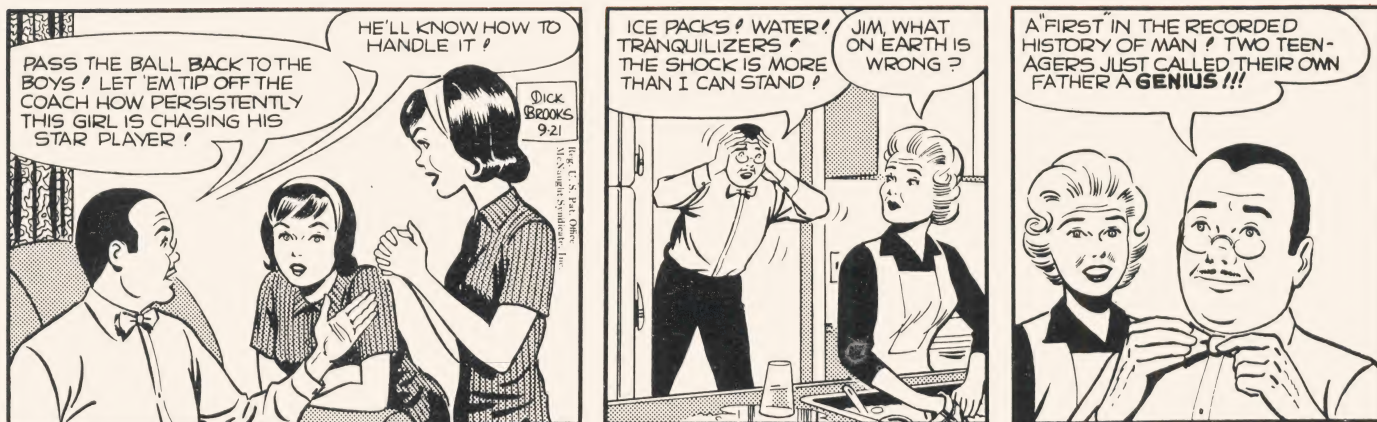
My assistant and I both carry our lunch to work, and during our lunch hour we sit around and "brainstorm." The *Grandma* ideas are so easy to think up we once came up with fifty during one lunch period. We toss ideas around, and then I block out the four panels on a rough sheet of paper. Once the wording is okay, we go directly to work and put the strip on cardboard.



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# The Jackson Twins by Dick Brooks



©the McNaught Syndicate, Inc.

## Statement about the artist . . .

DICK Brooks' success as a comic artist goes a long way back to the time when he decided that he could draw cartoons about as well as the next fellow. His syndicate states that his childhood was abnormally normal, which is why, they say, he is able to write so fluently about the ordinary life of the Jackson family.

Brooks went to Dartmouth College, where in the margins of his notebooks he began to draw page after page of pretty girls. After college, and this auspicious beginning, he went to Boston to study life drawing and sculpture with George Demetrios. At night he practiced cartooning. In 1940 he sold his first newspaper feature, a weekly half-page cartoon, to the local paper.

In that year, too, Brooks enlisted as a seaman in the Naval Reserve. He became an ensign and a recruiter back in Boston. He also got married. It was shortly after his marriage that he was ordered to sea duty where he spent the best part of the next four years.

When he was discharged, Brooks got a staff artist's job with King Features Syndicate. He learned a lot there, but within six months he had sold the syndicate a feature of his own, *Elmer Squee*, based on a character from a book he had written before going to sea.

In 1950 he sold *The Jackson Twins* to McNaught Syndicate under a ten-year contract. His gimmick, of course, was the lovely young twins and the confusion they caused their brother and the rest of the Jackson family.

Brooks has one assistant who finishes the details in the strip. His assistant also does the backgrounds and the secondary characters. Unlike many cartoonists, however, Brooks does his own lettering. He likes that because it enables him to make last-minute changes.



Dick Brooks



©the McNaught Syndicate, Inc.





Dan Heilman



©Publishers Newspaper Syndicate



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## Statement by the artist . . .

**L**IKE many another budding cartoonist, I cut my teeth on cartoon contests which flourished some years ago in the boys' magazines and in comic books. I was pretty successful, but lest success go to my head, and appreciating the need for formal training, I enrolled in a correspondence course in cartooning. My art career, however, was cut short by World War II. I joined the Army Air Corps, gained a commission, and was assigned to a B-29 crew. After the war, I enrolled at the Chicago Academy of Fine Arts. There, I met a beautiful, petite artist named Delores, who later became my wife.

I have always believed that a great deal can be learned while working as an assistant on a feature. I worked on two of the best: *Buz Sawyer*, created by my old idol, Roy Crane, and *Mary Worth*, drawn by the talented Ken Ernst. The interest shown in my work led to my eventual joining with Nicholas Dallis in the creation of *Judge Parker*.

## My methods of working . . .

The strip is drawn on a 2-ply, kid-finish board. My wife, Del, does all the lettering. I then rough out the panels and pencil the figures, using a drafting pencil with #2 leads. I find this degree of hardness to be the perfect balance needed for rough layout and finished penciling. The faces, hands and figure outlines are inked with a #102 round point. The brush work (hair, shadows, folds, etc.) is done with a #1 fine point brush. *Judge Parker* is inked with an extra dense, waterproof black ink. I have also found an electric eraser to be an invaluable tool. I then mail the strips to my assistant, Harold LeDoux, who completes the penciling and inking of backgrounds. The Sunday page color work is also done by Del; this is the final step before the strip is mailed to my syndicate. I have always wondered what happens to *Parker* after it reaches the syndicate, but in the words of Birdie Tebbets, "I'm afraid to ask . . . they might tell me." I start work every morning at 7:00, and I've found that my eighteen-months-old son, Scott, beats any alarm clock ever made. I enjoy working with a musical background, and since my tastes run to Brubeck, Mulligan, and Miles Davis, the neighbors also arise early. In short, I enjoy my chosen profession thoroughly.



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# Kerry Drake by

Alfred  
ANDRIOLA

## Statement by the artist . . .

OVER forty-five receding years ago I was born in that section of New York City which is called Greenwich Village, and though as a youngster I moved to Rutherford, New Jersey with my family, I returned to the Village about twenty years ago, and I have lived there ever since.

I went to Columbia University to study journalism and to Cooper Union to study art, and I fluctuated between the desire to be a writer or an artist. I found artists telling me that I should write, and authors convinced that I should draw. Eventually it occurred to me that I might do well to combine both the story-telling and the drawing, and try my hand at adventure comic strips.

Along about that time, in 1935, I became acquainted with Milton Caniff (who had begun *Terry and the Pirates* the year before) and Noel Sickles (who was then doing *Scorchy Smith*). They asked me if I would like to work for them, and that is how I broke into the field.

Later, I devoted all my time to *Terry*, and this period with Milt served as an excellent background and springboard for my own first strip, which started in 1938. That was *Charlie Chan*, an adaptation of the famous Oriental detective character of Earl Derr Biggers. After almost five years of *Chan*, I hankered to do a strip with a character of my own, and in 1942 I got a call from Publishers Newspaper Syndicate, distributors of *Dan Dunn*. If I would do *Dan* for one year, to fill out the existing contracts, they would let me do a strip of my own. So after a year's preparation, *Kerry Drake* was launched in 1943, replacing *Dan Dunn* in the papers where the old strip had been appearing, and taking on new papers of its own.

*Drake*, the cotton-topped, steel-jawed crime fighter, was the result of many conferences, trial sketches, and suggested names. The name *Kerry Drake*, which I submitted, was put to a public poll with several others under consideration. *Drake* won hands down. I have tried to keep this same close touch with the public throughout *Drake's* twenty-year span. I try to keep the plots timely, using current problems and ideas for plot motivation. And I try to keep the characters and the stories believable and honest; a colorful but not absurd criminal; an absorbing exposé of a real crime; authentic police work carefully checked and documented for accuracy; recognized scientific detection devices and techniques; suspense and a thrilling climax.

I feel that the prime requisite for being a cartoonist is that you be different. It also helps to have two heads. They come in handy during the long hours of producing a comic strip. One sleeps while the other works. That's why, when I am asked, "Where do you get your ideas for the strip?" I truthfully answer, "I dream them up."

Contrary to the adventuresome exploits of *Kerry Drake*, I live a quiet bachelor's life in Greenwich Village, a stone's throw from where I was born. Down there, nobody thinks it's unusual to see a man with two heads!



Alfred Andriola



©Publishers Newspaper Syndicate



# Li'l Abner by

An editor once suggested that Al Capp “improve” his early *Li'l Abner* samples.  
Capp refused, and the rest is comic strip history.

## Statement about the artist . . .

ACCORDING to TIME magazine, “. . . comparing the average comic strip to *Li'l Abner* is like comparing an ordinary cocktail to a dipperful of Capp’s own Kickapoo Joy Juice.”\*

It has always been like that. Al Capp’s unique brand of humor has captured and held the attention of millions, and made them laugh ever since the strip was launched in 1934. In those days, however, Capp was a struggling young artist, and *Li'l Abner*, *Daisy Mae*, “sob”, “gulp”, and the Schmoos were not yet household words . . . nor was Sadie Hawkins Day yet a national holiday.

Alfred G. Caplin (he signed his strips Al, later legally changed his name) was born in New Haven, Connecticut, on September 28, 1909. By the time he reached his teens, he was determined to become a cartoonist. The idea for *Li'l Abner* came to him when he remembered a summer hitchhiking trip through the South, when he was a boy.

When he was nineteen, his family moved to Boston (where he now lives), and he entered art school. Two years later Capp hitchhiked to New York and got a drawing job with the Associated Press. This job didn’t last long, and it was back to Boston. After another year he tackled New York again where he became an assistant to several noted cartoonists. Then he developed *Li'l Abner* and sold it.

## Methods of working . . .

Capp writes the script for the continuities and draws the faces. His assistants then produce the backgrounds, the lettering and the final inking.

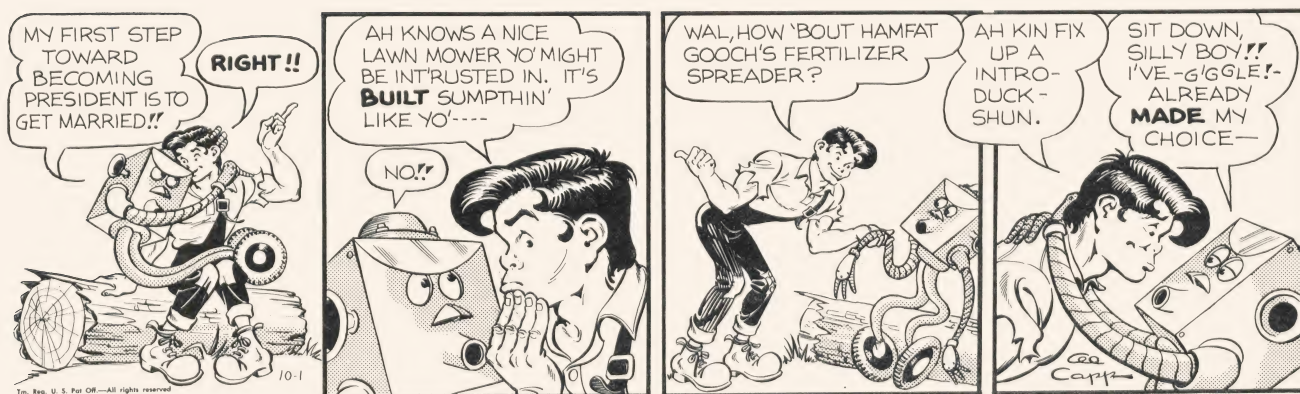
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Al Capp



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# Little Annie Rooney by

*Annie's creator is not only a fine cartoonist but is a painter, an illustrator, and a yachtsman as well.*

## Statement by the artist . . .

I WAS born in California when the century (the current one) was very young. I had a great deal of exposure to the kind of outdoor life available in the West at that time . . . including trips to sea as a seaman aboard the last of the old sailing ships . . . a vanishing era even then.

I received my art school training in San Francisco. My first commercial art jobs were in animated cartooning. This had no appeal for me, but it seemed to be the only art opening in my native state, so at nineteen I headed for New York City.

To my astonishment, New York was not exactly panting for the superlative talents I was so ready to bestow upon the public. Then with the aid of Jimmy Swinnerton, creator of the comic strip, *Little Jimmy*, I became an apprentice cartoonist with King Features Syndicate. That was in 1923. Jimmy Swinnerton, now the foremost desert painter of America, strongly urged and encouraged me to try my hand at painting as an antidote to constant black and white work. I have now done color work over the years, and it's a pleasant diversion.

In 1930 or 1931 I took over the drawing end of the *Little Annie Rooney* comic strip. At that time it was written by the late Brandon Walsh. Later on, I became the writer as well as the artist, and so it remains today.

At the present time, my wife and I divide our time between our home in San Francisco and our boat in Fort Lauderdale. She didn't know what she was in for when she married a rabid yachtsman. Most of her first year of marriage was spent aboard a 38-foot motorsailer, which I owned at the time.

In addition to drawing *Little Annie Rooney*, I also do cartoons and illustrations for *Yachting Magazine*. The magazine recently published six of my paintings of Bahamian scenes.

## My methods of working . . .

I maintain a routine, businessman's five-day, nine-to-five work-week . . . and it's often six days. My assistant background artist works on the strip two days a week. His name is James March Phillips, and he's a leading watercolorist whose work appears in the best art galleries. When I am out of state, I mail the work in for Jim to finish.

There is nothing unusual about the long hours required to turn out comic strips, but my habit of working afloat is unusual. Long ago I learned that I could never get far enough ahead in my work to take a decent vacation, so I simply take the job with me. Only occasionally have I found it necessary to tuck the job under my arm and seek a less lively base ashore.

The toughest part of my job is when a story runs its course and it's time to come up with a new continuity. I suffer until it starts rolling properly.

However, it's not a bad way to suffer, and I can't complain about any of it because I'm doing exactly what I've wanted to do since I was six years old.



Darrell McClure



©King Features Syndicate, Inc.



# Little Orphan Annie by

HAROLD  
GRAY

*The poor little orphan is as popular today as she was forty years ago . . . and the theme is just the same.*



Harold Gray



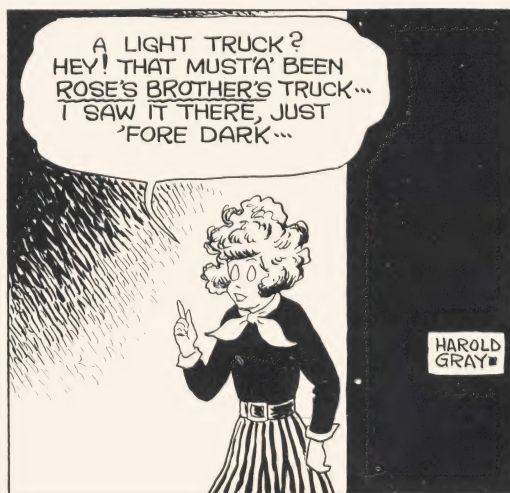
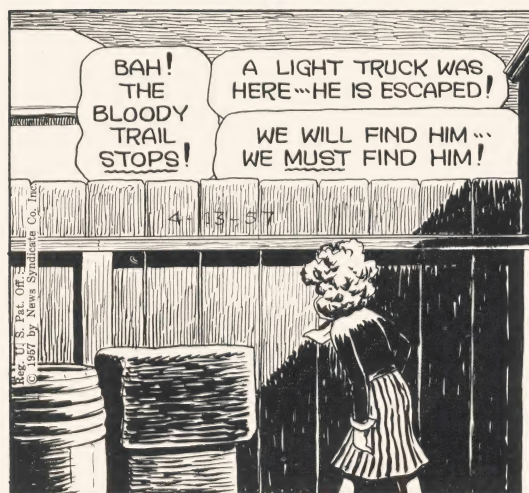
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## Statement about the artist . . .

**H**AROLD Gray was born in 1894 at Kankakee, Illinois, and was graduated from Purdue University. His first job after graduation was as a cub reporter on the *Chicago Tribune*. Shortly afterwards he was transferred to the art department of the paper where he served as a general handy man.

Gray quit the newspaper after his military service in World War I and a period of free lancing, to embark upon a five-year stint as assistant to Sidney Smith, creator of *The Gumps*. He has always felt that this was his finest experience during his years as a budding cartoonist. Gray, however, had several ideas for a comic strip of his own, and after a few unsuccessful attempts he launched *Little Orphan Annie* in 1924. Much to his surprise the strip quickly caught on. It hasn't changed a great deal in all those years; Annie is still the accident-prone little mop-pet she's always been; the faithful dog Sandy remains by her side; and in times of dire peril, "Daddy" Warbucks always materializes just in the nick of time to save her. Over the years many readers have urged Gray to let Annie grow up, but this he steadfastly refused to do. And rightly, too. The strip touched a responsive chord when it first appeared, and it still does. Today it appears in over 350 newspapers in the United States and Canada.

Gray plans his stories to run in varying lengths. He roughs out the general idea, and develops a part of it each week. His assistant does the lettering. The daily strips and the Sunday pages each carry a complete story in themselves. If you don't see one or the other you still won't miss out on what is happening. Although each is a complete story, it is the same story, and the dailies and Sundays must synchronize for the papers using both.

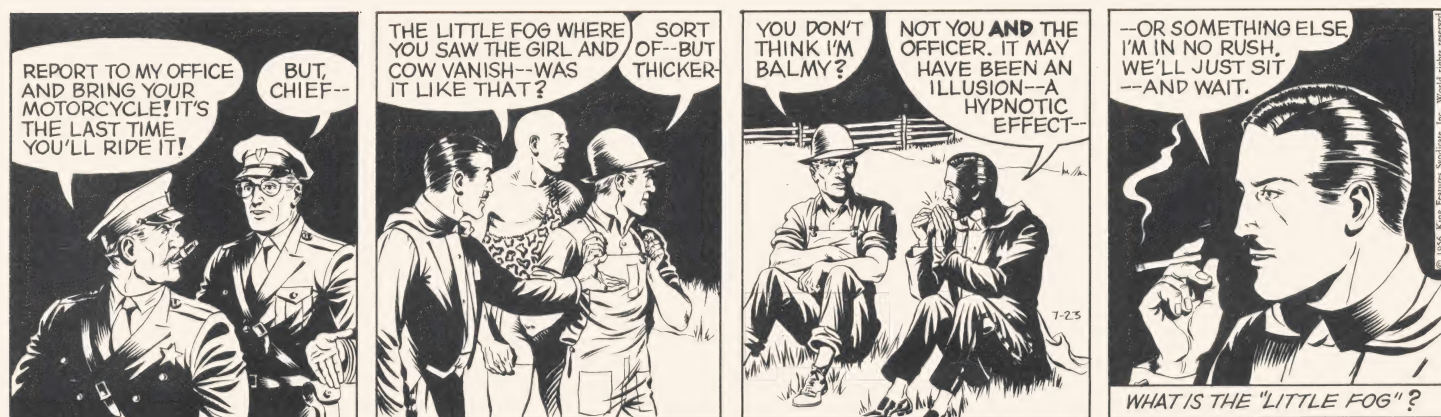


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# Mandrake the Magician by Falk and Davis

*This famous comic strip, produced by Lee Falk and Phil Davis, has been mesmerizing people all over the world since 1934.*



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## Statement by Phil Davis . . .

I WAS born in 1906 in St. Louis, Missouri where I attended the public schools. Later, at night, I went to the School of Fine Arts at Washington University.

I started my art career in 1928 on the *St. Louis Post-Dispatch*. After that I free-lanced at advertising illustration until June 1934, when *Mandrake* was born.

In 1941 I won the national competition among newspaper artists for designing the gold medal awarded annually by the American Newspaper Publishers Association to the outstanding student of journalism.

In 1941 or 1942 when it seemed that my induction into the Army was imminent, my wife gave up her career to assist me, and to take over production of the strip if necessary. Up until that time she had been fashion artist for a department store in St. Louis. In 1943 I served as an art director for the Curtiss-Wright Corporation.

As an avocation, in my very limited time, I do some industrial designing. My only active sport is swimming.

## My methods of working . . .

Blood, sweat and tears about sums it up. I receive the story in script form from Lee Falk, my partner. I illustrate it comprehensively in pencil, and my wife does the rendering.

## Statement about Lee Falk . . .

Lee Falk, the talented writer of *Mandrake*, is a graduate of the University of Illinois. He spent three or four years writing copy and directing radio shows for an advertising company in St. Louis, in which he became vice-president. That was before the idea for *Mandrake* came to him in 1934. With Phil Davis, a free-lance artist at that time, the first sample strips were executed, and the comic promptly caught on.

In the spring of 1936 Falk got the idea for another comic strip, *The Phantom*, for which he wrote the script to the drawings of Wilson McCoy.



Phil Davis



©King Features Syndicate, Inc.



*Like his famous creation, Mark Trail, Ed Dodd not only looks outdoorsy . . . he lives the part. He loves hunting, fishing and camping.*

*Statement by the artist . . .*



Ed Dodd

**M**ARK Trail is created by not one but several writers and artists, pooling their ideas to produce the finished daily and Sunday product. Any member of my staff may come up with an appropriate idea for a sequence. It is then kicked around by the entire group until it reaches the acceptable stage. We put particular emphasis upon character in *Mark Trail*, and attempt to let the characters produce the dramatic quality of the stories, rather than the other way around.

Once we have finished the sequence in my studio, it is forwarded to New York, where it is studied carefully by an editor of the Hall Syndicate. It is criticized and returned to us. Then we go into another story session, either rejecting or accepting the criticism . . . using our best story judgment. We then write the final draft.

At this point the weekly "scenes" are written, and frequently they are changed slightly, depending on both the art and dramatic quality improvement. These are also forwarded to New York for criticism, and are often changed in detail before the drawing is started.

Once the weekly scenes are agreed upon, artists then lay out the art, including the balloons, in pencil. This "rough" is then turned over to the letterer who puts in the finished copy. After that the drawings are completed in ink.

I was born in Lafayette, Georgia in 1902. I studied architecture at Georgia Tech one year, and spent two years studying at the Art Students' League in New York. *Mark Trail* was started in 1946.



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# Mary Worth by ERNST & SAUNDERS

## Statement by Ken Ernst . . .

I MUST have started drawing the minute I left the crib, because my father bought me a cartoon instruction book when I was six. That means I have been drawing steadily for over forty years. When I was ten, I also managed to squeeze in a hobby of magic. It was a fellow magician who introduced me to the professional cartoonist, Nick Nichols. After school and a year or so at the Chicago Art Institute, I was hired by Nichols to assist him with his *Peter Pen* comic strip. He was a fine teacher, and his encouragement and guidance meant a lot. I was then hired by *Esquire* magazine to illustrate their Bob Burns column, and to develop a comic strip with Irving Phillips. Phillips now draws the *Mr. Mum* strip. I followed that with an assault on New York where I turned out comic magazine strips. Then back to Chicago and more comic magazines, advertising strips and teaching art. I got a job penciling the *Don Winslow of the Navy* strip for Carl Hammond and Leon Beroth. While so employed, I drew a sample strip for *Mary Worth's Family*, now called *Mary Worth*, and was hired. I have been illustrating Allen Saunders' continuity for twenty-two years.

## My methods of working . . .

How do you draw a comic strip? Well, you sit down at your drawing table, fight the urge to do six other things, and plow in. For me, this starts on Monday morning. I attack the Sunday page first. I rough in and pencil the figure action, paying particular attention to expression and hand action. Dressing the characters suitably comes next, with emphasis on current fashions. I ink the strip with a pen, and finish with a brush for black areas and shading. I do the six dailies next, usually keeping two going at one time. After drawing the figures, I turn the strip over to Bill Ziegler, who has been with me on and off for ten years. Bill draws in the backgrounds with a fine flair for perspective and texture.

Ruth Belew, who has been with the strip since its birth, does the balloon lettering. Writer Allen Saunders and I usually get together in Chicago once every three months. We kick new story and character ideas back and forth. Allen goes back to his home in Toledo and mails me his continuity. I live in Santa Barbara, California. Then I send the continuity to Ruth, and she returns the lettered strips to me. Sounds confusing, but no real problems so far. Drawing *Mary Worth* is a very steady job, and for my family it means that a vacation of over three days is almost unheard of!

## Statement about Allen Saunders . . .

Allen Saunders, a former professor of Romance languages and a newspaper drama critic, writes the continuities for both *Mary Worth* and *Steve Roper*. Saunders has a great respect for the comics as a literary form. His impact on the contemporary comic strip story has been considerable. With Ken Ernst he got the job of completely revamping the old *Apple Mary* comic strip, created by Martha Orr in 1932. Today it is a highly sophisticated narrative, realistically and imaginatively written, and beautifully drawn.



Allen Saunders and Ken Ernst

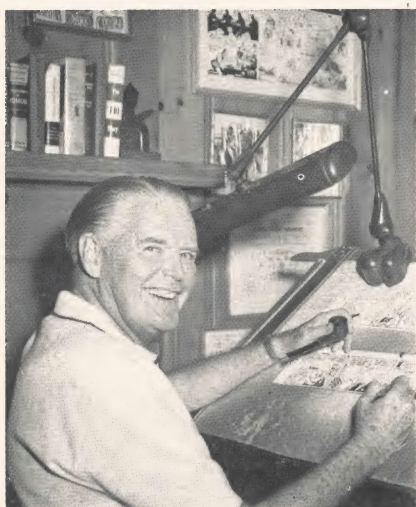


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# Mickey Finn by

*He quit his job as a traveling salesman to become a sports cartoonist. A few years later he started drawing Mickey Finn.*



Lank Leonard



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## *Statement by the artist . . .*

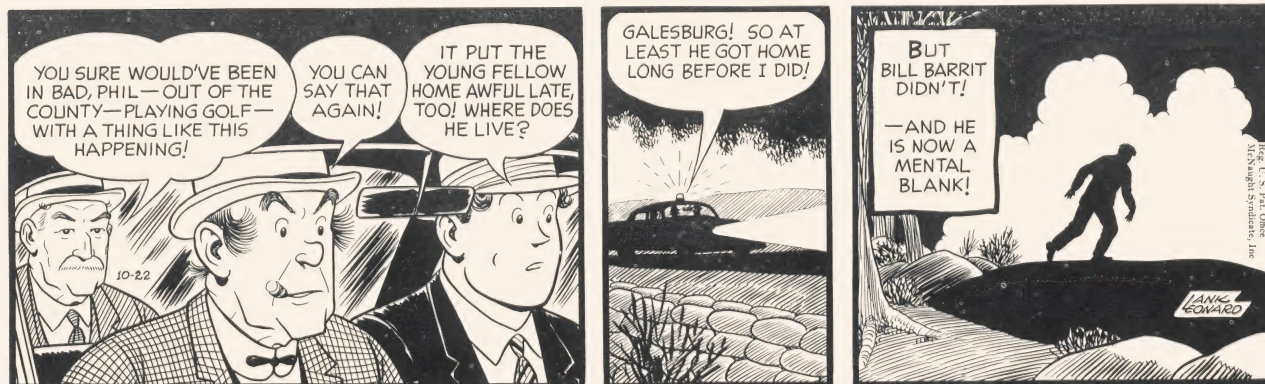
I ALWAYS loved drawing, and I determined to make my living in that field. I was encouraged by the late Clare Briggs, a noted cartoonist in his day. Briggs looked over my drawings and told me I had talent but that the drawings were pretty crude. Another famous cartoonist, Carey Orr, suggested a correspondence school course. I enrolled, completed the course, and then studied nights at the Academy of Fine Arts in Chicago and the Art Students' League in New York.

I really started out as a sports cartoonist, and that is primarily what I still consider myself. My character, *Mickey Finn*, was the basis of the present strip. He was a wrestler at first. Since I've always liked sports, I tried to work sports ideas into the strip . . . and I still do. However, I think I exhausted the sports situations with Mickey himself, so I tried out new ideas for developing other characters more fully. Uncle Phil, for example, now dominates the strip. Years ago I really knew such a character . . . curly hair, sideburns and all. The idea clicked.

If a new character does click, then I get to know his character well. I know what kinds of situations the character might get involved in. I work this out, and with the help of God, I come up with an idea for a story.

I write my own material for the strip. I write out the background for continuity, then I lay out the rough ideas on ordinary typing paper. I pencil in the balloons myself. Then I give it to my assistant, Morris White, who inks in the lettering. The strip comes back to me, and I carefully draw in the characters. Since I draw these very tightly, there isn't much left for my assistant to do but to ink them.

I always talk over story ideas with Morris, and we make changes as we go along. We do the daily pages first, then the Sunday pages. Unlike some cartoonists today, I also draw in my own backgrounds. I draw in the women, too, but since, as I said, I'm primarily a sports cartoonist, I'm not too good at drawing beautiful women. I sketch them in, and my assistant proceeds to beautify them.



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# Miss Peach by *MEL LAZARUS*

*The creator of this wacky collection of school kids is a young man named Mel Lazarus who signs the strip "Mell." He identifies with Lester.*

*Statement by the artist . . .*

**I** WAS born May 3, 1927 in New York City, where I currently reside.

I never actually graduated from high school . . . my art teacher flunked me. I have since, however, attended many classes of one kind or another. I frequently lecture at colleges and to other groups around the country.

I sold my first cartoon when I was sixteen. I did commercial art and edited children's magazines prior to February 4, 1957 when my comic strip, *Miss Peach*, was launched.

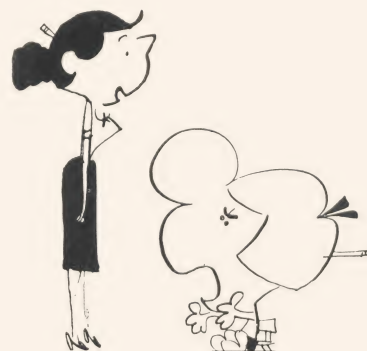
The characters in *Miss Peach* are not actually modeled on real persons . . . with the possible exception of Lester, the skinny kid in the strip. Possibly the most loved character is Arthur, the dopey little kid.

I make notes all week based on thoughts, conversational fragments, etc. I sift through all these notes on Monday mornings and select several of them to develop. I then write gags for them. I do six daily strips and a Sunday page.

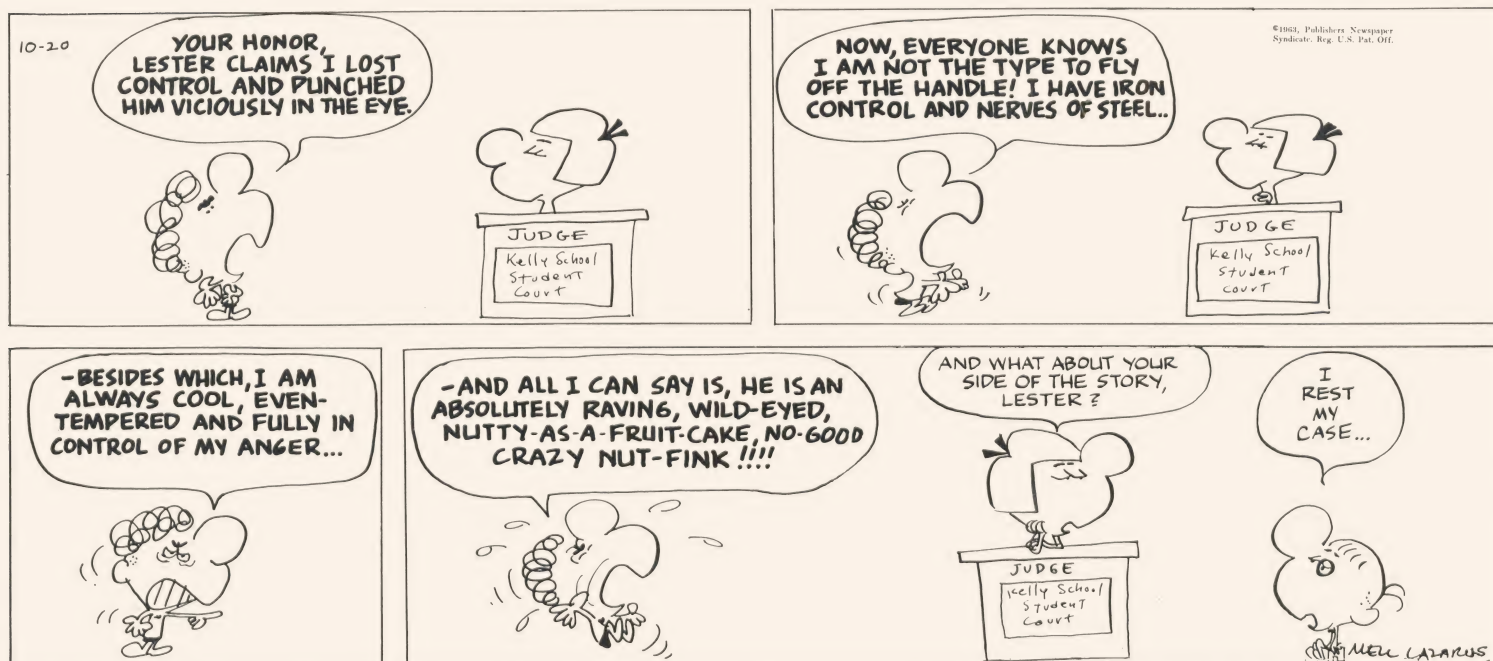
In addition to two *Miss Peach* compilations, I have completed my first novel, *The Boss Is Crazy, Too*. I will also adapt the book for the stage.



Mel Lazarus



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# Moon Mullins by *Ferd Johnson*

*Moon, Kayo, Uncle Willie, Mamie, Lord Plushbottom, and Emmy . . . this collection of low-brow characters appeals to every taste.*

*Statement by the artist . . .*



Ferd Johnson



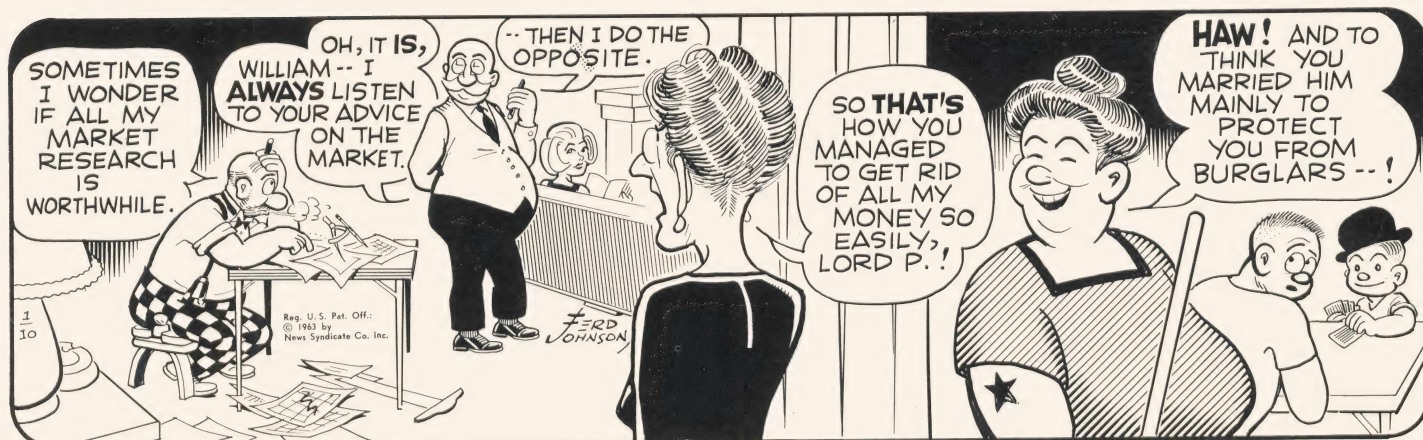
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I HAVE been associated with *Moon Mullins* continuously since 1923 when Frank Willard took me on as his assistant to help in the production of the strip.

After graduating from high school, I went to Chicago where I attended the Academy of Fine Arts. Within a week I began hanging around the *Tribune* plant, where such outstanding cartoonists as Sidney Smith, Frank King, Carl Ed, and Frank Willard were turning out their daily efforts. I spent hours watching Willard draw *Moon Mullins*, so he finally told me to make myself useful. I did, at \$15.00 a week. I did various other cartooning jobs, such as a long stint on *Texas Slim*, but all other activities had to be dropped when I took over *Moon* in 1958.

My son, Tom, and I make it a point to show up on Monday mornings with as many ideas as we were both able to conjure up over the weekend. These ideas are discussed, and often discarded. The survivors are tried this way and that on scratch pads before the final drawing starts. Everything is always subject to change right up to wrapping the strips and mailing them to the syndicate.

Once the idea is set, I start out with rough sketches on the final piece, refining the drawing as I go along. After this penciling cools off, I turn the strips over, and on a lightbox, catch any obvious disproportions. This is about the best way that I know about to correct a drawing. An alternative would be to use a mirror. I take care in the penciling, because it's risky to try to ink correctly over vague pencil drawings . . . and pencil erases more easily than the ink. The inking is done even more carefully. In some areas . . . expressions, for example . . . the width of a pen line can alter the result considerably. In spite of all this preparation, I must admit that one of the most useful tools I have in my office is an electric eraser . . . closely followed by patches and rubber cement when I find that I've erased all the way through, down to the drawing board.

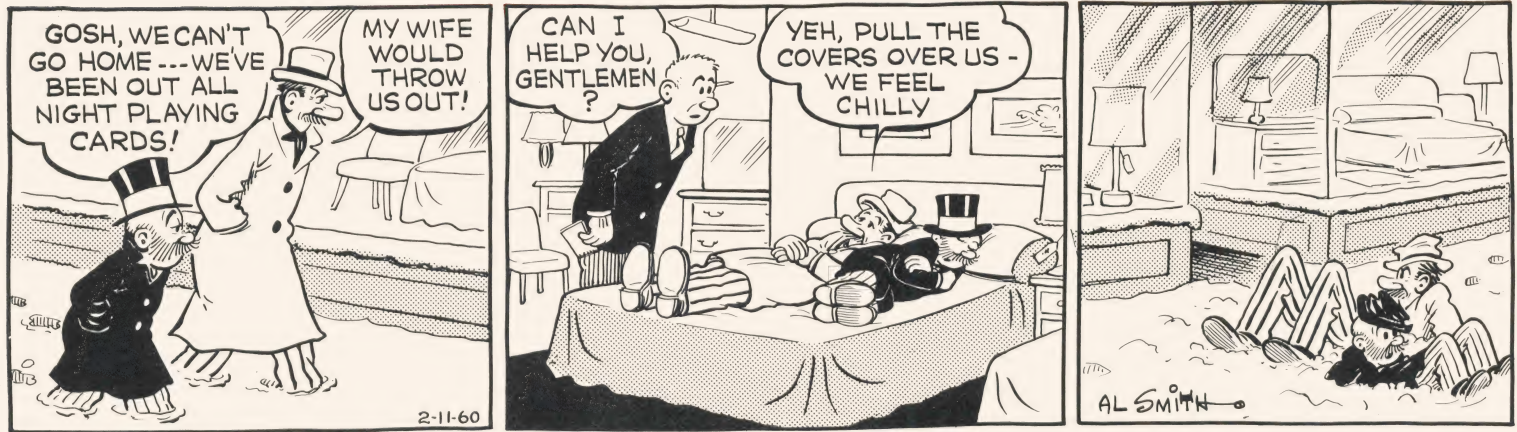


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# Mutt and Jeff by AL SMITH

*Still with the same cast of characters, Mutt and Jeff has survived for over half a century . . . and it's still going strong.*

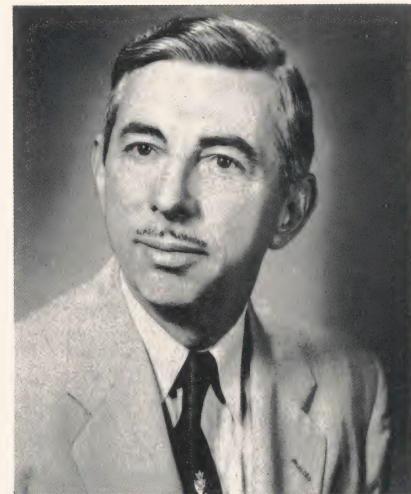


©Aedita S. De Beaumont

## *Statement about the artist . . .*

**M**UTT and Jeff, created by Bud Fisher in 1907, is the oldest real comic strip in the world, and for over twenty-five years Al Smith has been associated with it. The strip was the first to have a real day-to-day continuity with the same characters. When Bell Syndicate asked Al Smith to work on the strip as an assistant, the strip had for some time actually been drawn by Ed Mack, Fisher's assistant. When Mack died Al Smith became Fisher's assistant and, in actual fact, the man who really drew the strip. Smith, who is considered by other cartoonists to be one of the finest guys in the business, had a pretty rough time of it when Fisher was alive. Fisher, who was an extremely wealthy man, was a tough man to work for, and toward the end of his life he rarely even saw Smith, although Smith was doing all the work on the strip.

Al, who lives in the suburbs of Demarest, New Jersey, has always had a yen to do a cartoon on suburban and country living, so now, in addition to *Mutt and Jeff*, he has launched a new cartoon called *Suburbia*.



Al Smith

## *My methods of working . . .*

For some reason I work irregular hours. A regular schedule is usually broken by the fact that there are so many other demands for my time, such as personal appearances. A deadline has to be met each week, and most of the time I find myself, toward the end of the week, working straight through the night until sunrise. I suppose most cartoonists doing a Sunday page and six strips each week have the same problem. I do quite a bit of reading for inspiration and relaxation. My mind, eyes, ears and nose are always open for ideas. I use white paper and black ink, a #290 pen point, brushes, ball-point pens or whatever to draw with . . . including tooth picks and tooth brushes.



©Aedita S. De Beaumont





Leonard Starr



© 1963 the Chicago Tribune-New York News Syndicate, Inc.

An **On Stage** daily panel, showing the lovely Mary Perkins, who finds herself in a perilous situation of her own making. This panel clearly illustrates the artist's strikingly beautiful brush and ink rendering.

## Statement by the artist . . .

**W**HAT art training I had, I received at the High School of Music and Art in New York City, my home town, and Pratt Institute. I think, however, it's accurate to say that most of the knowledge I now have I acquired on my own. It's the hard way, and I don't recommend it. You find yourself struggling with basics that should be second nature, and the backing and filling involved is a deplorable waste of time. I would have preferred a full academic background in the old tradition.

Up until the time I began *On Stage* I did advertising and editorial illustration, and ghosted several comic strips.

Fortunately, I have friends in different areas of show business, so I was able to enlist their assistance in matters of story material and accuracy when I started to draw *On Stage*. Show business gossip has been a valuable source of material, and most of my stories have their basis in actual incidents and personalities. When I use an actual person, which is quite often, I have them pose for the situations in which they will appear. I enjoy this, for in addition to the realism thus gained, it gives me practice in achieving likenesses in different angles and expressions.

To avoid having characters look too much like one another, especially those in the same episode, I try to make certain that they all have different head shapes, and that the hair mass on each is distinct.

One of the major frustrations is the process of reproduction of art work. This varies so much, and the quality is so inconsistent, that it's almost impossible to tell how much detail and refinement of technique one should use. Even with luck, the reader rarely sees anything close to the original drawing, and I don't know any way to combat this. Like most cartoonists I know, I aim for the middle, and hope for the best.

## My methods of working . . .

I use 3-ply paper and India ink, and since I ink almost entirely with a brush, it is thinned considerably with distilled water for easier flow. Because of this the ink won't stand much erasure, so I draw with a 7H pencil, which is light in tone but leaves a strong impression. Then I erase the pencil drawing with kneaded eraser, lightening the impression still further, but leaving a drawing clear enough to ink. This, then, precludes the necessity of erasing the finished ink drawing at all.

My assistant, on the other hand, does terribly intricate background drawings with an old 104 penpoint, and ink that's barely liquid, that you couldn't erase with a sandblaster. I use a No. 3 brush for practically everything. I've always resisted switching tools once I'm "warmed-up." I'm afraid it will break the trance-like state that I find necessary to produce large quantities of work under deadline conditions.



# *Peanuts* by SCHULZ

*Drawing PEANUTS comes naturally to Charles "Sparky" Schulz who, like good old Charlie Brown, says, "Good Grief," and "Rats."*

## *Statement about the artist . . .*

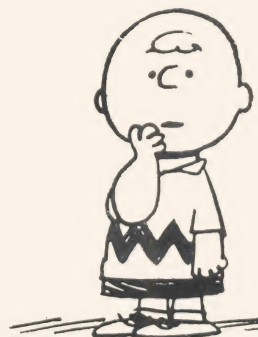
CHARLES M. SCHULZ, the blue-eyed, crew-cut creator of *Peanuts*, says he can't remember a time when he didn't love to draw. While he was still in grammar school he decided to become a cartoonist, so, upon graduation from high school, he enrolled in a correspondence course in art. Before he could really get much of a start, however, he was drafted into the Army in 1943. Yet, even in the Army he found time to draw cartoons . . . mostly about kids. After his discharge he began to regularly sell panel cartoons to magazines. *Peanuts* was born when, in 1949, he submitted a group of his panel cartoons to United Feature Syndicate. The syndicate people liked what they saw but suggested that he develop his ideas into a regular comic "strip" form. The drawings clicked, and all those inimitable little characters who people the strip . . . Charlie Brown, Lucy, Violet, Schroeder and the worldly Snoopy . . . came into being. The name "Snoopy," by the way, was suggested by Schulz's mother. The strip has had a phenomenal success, and people in all walks of life are now confirmed *Peanuts* addicts. Schulz has won many awards and achieved great success. But he remains the modest, quiet-spoken man he's always been.



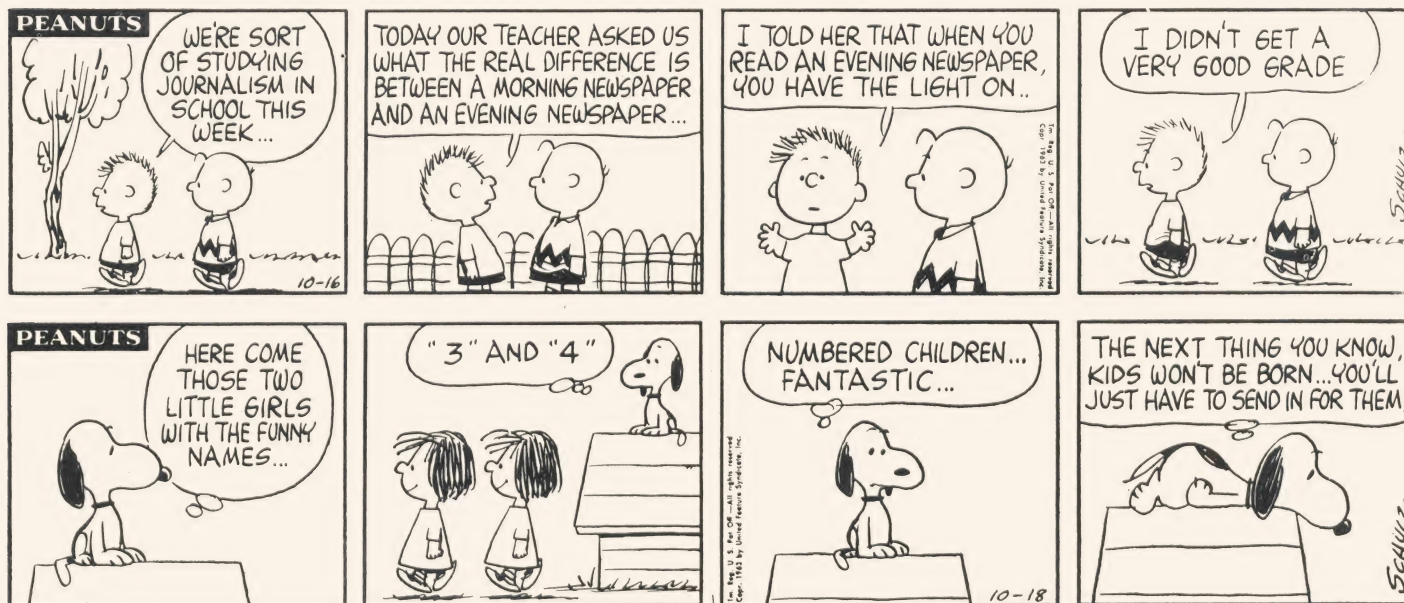
Charles M. Schulz

## *Methods of working . . .*

Schulz thinks of his characters as having real personalities, and insists that they are very real to him. According to his syndicate, he puts in about twenty-five hours a week at his drawing board. He begins work about 9:30 A.M. and works until about 4:30. Two days a week he works on the daily strips, which are drawn six weeks in advance. One day a week is devoted to the Sunday page. Schulz says he doesn't like to work on weekends or at night because he reserves those times to be with his family. The family sometimes inspires an idea for the strip, and Schulz himself has often been cited as the original for Charlie Brown.



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# Pogo by WALT KELLY

Carl Sandburg once echoed the cry of millions when he said: "I GO POGO."  
That's pretty good for a possum.

## Statement about the artist . . .



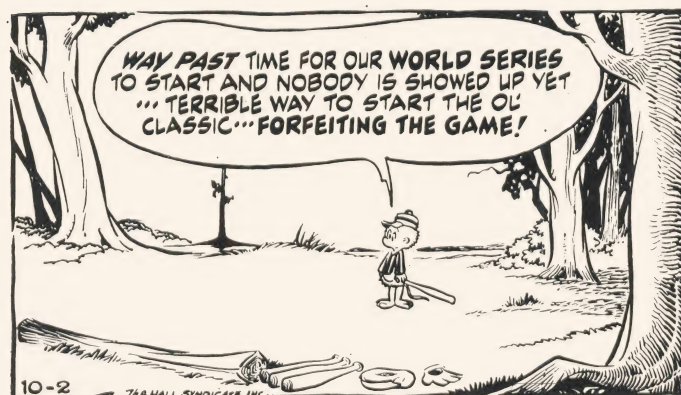
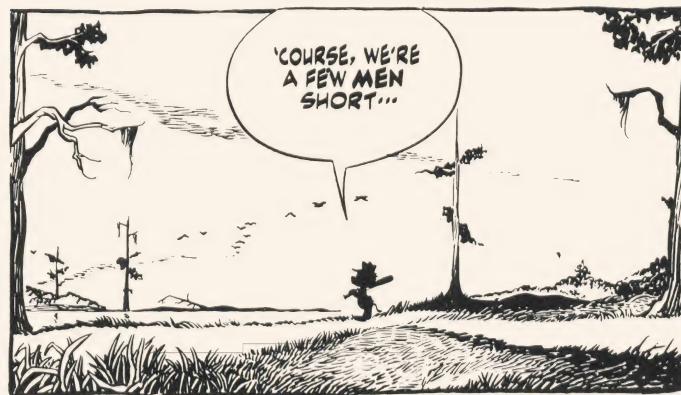
Walt Kelly

WALT KELLY, creator of the most famous possum in the world, was born in 1913 in Philadelphia, Pennsylvania. One of his early jobs (1930) was sweeping floors in a factory that made ladies' underwear. This job lasted but three weeks, when he took a job as reporter for a newspaper.

Kelly had worked part-time for this same newspaper as a high school reporter and a political cartoonist since he was thirteen years old. Later, he worked for the Walt Disney studios along with about 1,500 other artists turning out *Snow White*, *Fantasia*, *Pinocchio* and other cartoon features. Kelly's next job was drawing comic books. In 1948 he was drawing political cartoons, and it was about this time that he decided to renew drawing a character that he created during his comic book days. The character was, of course, *Pogo*. *Pogo* had first appeared in a comic book about 1943. After trying his luck with various syndicates (all to no avail), Kelly showed the strip to Bob Hall, President of the Hall Syndicate, who liked it enormously. Within five years the strip was appearing in about 400 papers.

*Pogo* books have sold in the millions. Today, Walt Kelly is a famous man.

When asked about his methods of working, Kelly replied: "There are none that I know of; I just sit myself down and start drawing from scratch."





# Popeye by *BUD SAGENDORF*

*Bud Sagendorf loves his work and feels sorry for anyone who only gets to read the comics. He says, "It's a lot more fun to draw them."*

## Statement by the artist . . .

**M**Y working habits are quite loose. Some of my fellow cartoonists are able to follow a regular, daily work pattern, but I have never been able to do this. I usually work on ideas and do my penciling in the morning and save the inking for the evening. Inking is the mechanical part of the business; so I enjoy half-watching TV while I do it.

Any part of my work can be interrupted for something important like golf or bowling. There are about twenty syndicated cartoonists living in my area, and they all enjoy dragging a fellow comic artist away from his drawing board. I hate to admit it but I'm a deadline worker and do my best when my back is against the wall.

In respect to ideas, I don't buy gags; I do them myself . . . with the help of my family. My Son, Brad, is developing into a great idea man. I made the mistake of paying him for an idea once, and he quickly lost his amateur standing.

I do not like to write out a complete daily continuity too far in advance. When I have a continuity idea I blab an outline into a small tape recorder and file it away until I'm ready for it. The day-to-day strips are done on a weekly basis. I feel that too-tight writing holds me down, and I lose the spontaneous ideas that always pop up when I'm working.

As for my background, I started drawing at an early age because it was easier to make pictures than to learn to spell.

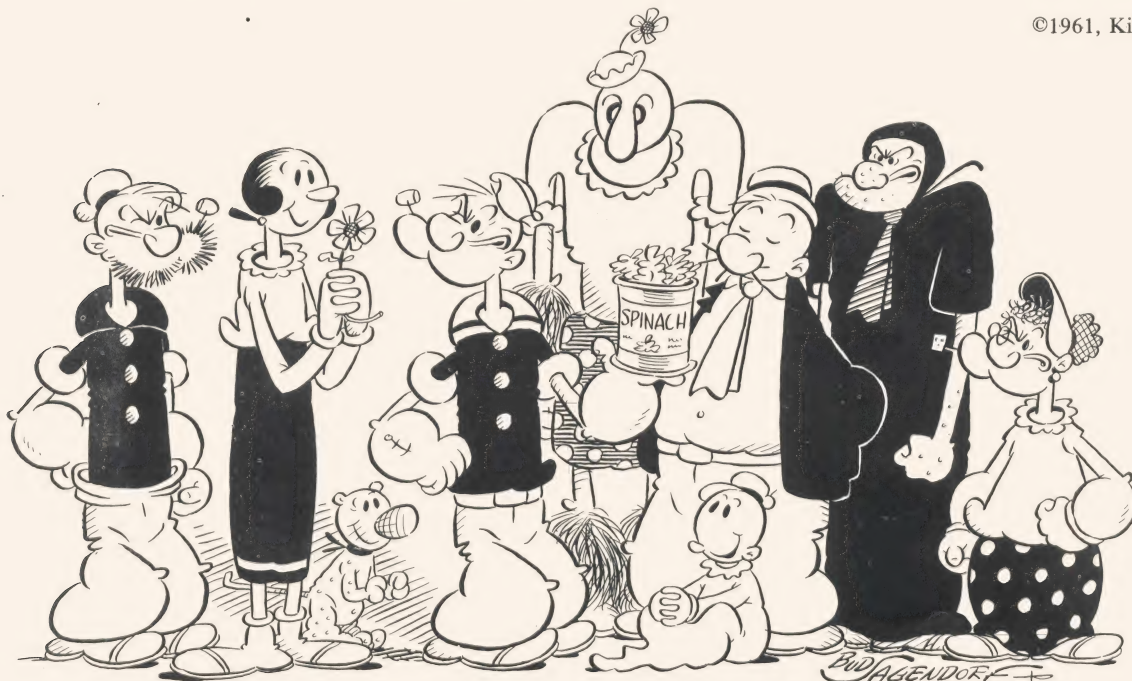
I was born in Wenatchee, Washington. While I was still in high school I went to work for the late E. C. Segar, the creator of *Popeye*. I saw the birth of many wonderful characters: Swee'-pea, Eugene the Jeep, Alice the Goon, and Poop-deck Pappy. In recent years I have added Granny and Betty Beasky. After Segar's death in 1938 I was asked by King Features to continue the strip. Except for a period as an assistant comic editor, I have been doing the daily and Sunday *Popeye* ever since.



Bud Sagendorf



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# Prince Valiant by HAL FOSTER

*The artist gained a thorough background in, and a command of, artistic technique before starting Prince Valiant. Two years were spent on the strip before it was finally submitted.*



Harold R. Foster



©King Features Syndicate, Inc.

## *Statement by the artist . . .*

**B**Y profession I am a cartoonist, and my work is displayed through the medium of the Sunday comic section. But in reality I am an illustrator, and my methods are those of an illustrator. A thorough foundation of perspective, anatomy, composition and color is essential. Like most of the artists who draw story or adventure strips, I spent many years as a commercial artist. Cartooning is the presentation of ideas. The best illustration or the funniest caricature is static unless it is the visual part of an interesting or comic idea.

*Prince Valiant* is written in novel form, corrected, changed and re-searched. Then the page is laid out and the story broken down into captions; the first panel takes up the story where it left off the previous week, and the last panel suggests suspense to be told the following week.

The layout of the page is a pencil sketch, so that each panel can be planned to offer variety . . . the portrait, half-figures and intricate and detailed scenes. Two-thirds of the "novel" is discarded, for the captions must be reduced to a minimum. Nobody wants to read a long caption.

The page, 29 x 15 inches, follows the pencil sketch. The finished black-and-white page is then photostated and the 'stat colored. It is this colored photostat that the engraver follows in making plates.

Much research has gone into the illustrations; the costumes and weapons, architecture, harness, even farm implements must be of King Arthur's period. Even more care must be taken with the story, for each actor must remain in character, and the action must be ever-changing. Too much drama or violent action can become boring, so I try to follow with family scenes, introduce new actors, or add a touch of humor, before the next dangerous episode.

There is an old saying among cartoonists, "No one ever sold a funny drawing, but a funny idea illustrated puts meat on the table!"

I have emphasized the story idea here, because of all the aspiring young students who have asked my advice, not one has seemed to consider it at all. Their interest was in the pens and brushes, the paper, size, how to draw a funny figure . . . and would I introduce them into my Syndicate.

## *Statement about the artist . . .*

He was born August 16, 1892 in Halifax, Nova Scotia. By the time he was ten, Foster knew how to expertly handle a boat. Before becoming a free-lance artist, he was a newsboy, an office worker and a boxer. He was even a prospector for gold. In 1921, Foster and his wife and children moved to Chicago, where he enrolled at the Art Institute, Academy of Fine Arts and the National Academy. He steadily gained stature as a fine artist. *Prince Valiant*, who began as a boy in the strip and is now a man, was started in 1937. Today, Hal Foster is acknowledged as one of the finest and most successful illustrators in the business.



# Short Ribs by FRANK O'NEAL.

*The assorted zany characters that wander in and out of "Short Ribs" are as unconventional as they are funny.*

## Statement by the artist . . .

**I**F you read *Short Ribs* at all, you can see that a substantial amount of evolving has gone on in regard to the design of the characters. This is, I hope, the result of a desire for constant improvement of the product. Since an individual character doesn't appear more than once or twice a week, I have a little more freedom design-wise. Otherwise, the idea behind *Short Ribs* hasn't changed a great deal. My purpose is just a very quick little spot of entertainment . . . perhaps with a little thought thrown in once in a while. Also, I make an attempt to make it visually interesting.

## My methods of working . . .

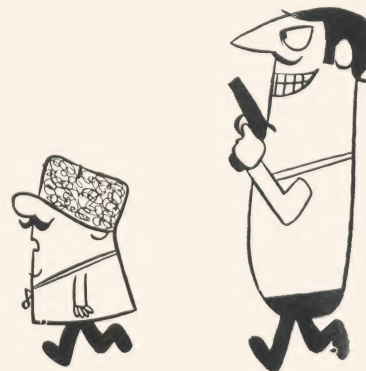
I make a point of meeting deadlines, which I'm given to understand is something unique in the cartoonist. Really, there isn't any set pattern in the production of a week's work. I do, however, complete all the daily strips before starting on the Sunday page. Everything is done on clear-print tissue, in pencil, and then pasted behind a sheet of #2 ply board, and inked with a #2 brush. Once in a while I'll use a pen for fine detail. The lettering is done with a 314 relief pen. I have a studio here in Carmel Valley Village, since I find it difficult to work at home. Too, I have an assistant who comes in three days a week. He does just about all my inking, filing and house cleaning. I tried to work without an assistant for quite some time . . . largely because of financial reasons, but I found that the assistant helped remove much pressure, and that *Short Ribs* was the better for his help. If I have a gag that requires a little different atmosphere, we can spend some time experimenting with backgrounds and characters.

In the gag department, I usually have something ahead in order to get the week started on Monday morning. However, there have been many times when I've had the "empty page blues." So far, I've managed to come up with a gag every time I've headed for the bathroom to cut my throat. Thank goodness.

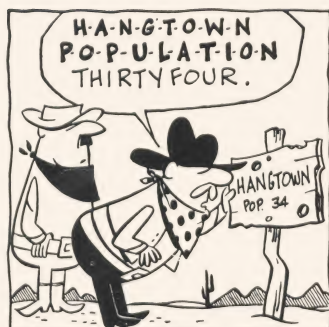
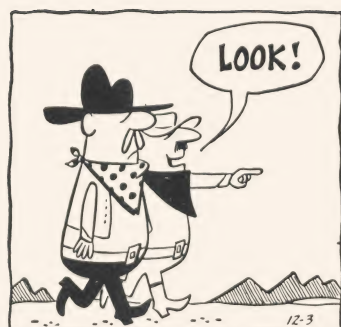
Normally, I arrive at the studio between 8:00 and 8:30. I leave any time between noon and 5:00 . . . just depending on how things are going. Mostly however, I like to be able to see the end of the week before I start goofing-off. By that I mean that I like to have a really good idea of just what I'm going to wind up with when I mail my weekly package to the office in Cleveland on Friday.



Frank O'Neal



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# Smilin' Jack by ZACK MOSLEY

Over the past quarter century Zack Mosley has logged more than a million and a half miles of flying time to gather material for his strip.

## Statement about the artist . . .

**Z**ACK T. MOSLEY was born in Hickory, Oklahoma, December 12, 1906. As soon as he learned what the word "cartoons" meant he began to draw them. At about the same time he developed his life-long interest in aviation. Cartooning and aviation, then, have been the dominant factors in his life. His first published drawing appeared in his school annual for 1925. When he was nineteen, he journeyed to Chicago where he became acquainted with the celebrated cartoonist, Carey Orr. While Mosley attended the Chicago Academy of Fine Arts and the Chicago Art Institute, he was also receiving private lessons from Orr.



Zack Mosley

His first cartooning job was as an assistant in 1929. It was at about that time, too, that he began to spend a lot of time in the vicinity of airports. He started taking flying lessons in 1933, the same year that *Smilin' Jack* first appeared in the Sunday comic pages. Originally titled *On the Wing*, the strip has enjoyed wide popularity for over twenty-five years.

To insure authenticity in his strip, Mosley has always kept abreast of, and participated in, new trends in aviation. For a story dealing with early ocean flying, he flew on the first passenger Clipper from New York to Bermuda on May 24, 1938. To write an authentic episode about gliding, he flew to glider meets, and learned to fly a glider. He has interviewed countless people about various aspects of flying, and at one time he maintained a studio on the side of an airplane hangar.

Probably no cartoonist has ever cased his locations, or researched his material, as exhaustively or as expertly as Zack Mosley. As a colonel on the National Advisory Staff of the Civil Air Patrol, Mosley has long espoused the cause of the C.A.P. When you see an episode in *Smilin' Jack*, then, you know that the facts are based on material usually gathered by the artist from first-hand knowledge.

Zack and his assistant, Ward Albertson, average about seven or eight hours of work per day, six days a week. And often they work on the strip far into the night.



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# Steve Canyon by



## Statement about the artist . . .

**M**ILTON ARTHUR PAUL CANIFF, creator of what has become known as the "Caniff-type" adventure comic strip, was born February 28, 1907 in Hillsboro, Ohio. His father was a printer, so it was not inappropriate that Milton, at thirteen, became an artist's apprentice on the *Dayton Journal-Herald*. Caniff's (pronounced *cn-iff*) first published cartoon appeared in a local paper when he was in the eighth grade. Many years later, in 1947, when he began *Steve Canyon*, 125 newspapers had signed up for the strip a year before he actually began drawing it. The papers didn't care what the strip was going to be like as long as Milton Caniff was going to draw it.

The newspapers knew what they were doing. Caniff's superb drawing and realistic dialogue had earned for him the devoted attention of thirty million readers.

When *Steve Canyon* began, Caniff had been drawing for thirteen years one of the most popular, most imitated comic strips in the world, *Terry and the Pirates*; a realistic strip with an exotic background, China. When *Terry* was started, Caniff knew next to nothing about China; by the time he quit the strip, he was an acknowledged expert on the subject. Caniff also became a spokesman for the Air Force, and, as a result, he has received numerous citations and awards in recognition of his services.

## Creating Steve Canyon . . .

Milton Caniff loves his work. Perhaps no other cartoonist puts in so many hours at the drawing table. Aided by his assistant, Frank Engli, who does the lettering, he works from fourteen to sixteen hours a day.

His character, Colonel Stevenson Burton Canyon, of the United States Air Force, was some time in evolving. Caniff knew from the start what he wanted, and after a period of changing him a bit here and a bit there, he got what he was after. The name, too, had to be just right, and it was only after considerable deliberation that the name *Steve Canyon* was chosen.

Many of the characters who people the strip are based on real persons. Miss Mizzou, for example, was originally inspired by the late Marilyn Monroe, and later by Bek Stiner. Poteet Canyon, Steve's niece, was originally Nancy O'Neal, of Houston, Texas.

Caniff usually writes a continuity that will run at least two months. He firmly believes (and his immense readership proves his point) that the ability to write good narrative is as important to the success of a strip as drawing ability. After making a rough outline of what he wants, the dialogue is lettered directly on the strips, which have been cut to size. He uses a stub pen for this, on 3-ply kid-finish paper.

Research has always played an important part in making his stories exciting and authentic. An elaborate collection of books and files of photographs are maintained to insure that details are always authentic. If they aren't, readers will spot them. With these references he then draws the characters in pencil. Next, he inks all the heads, hands and other details. Then the backgrounds are penciled in, followed by inking with a brush. At that point he often touches up spots with his pen.



Milton Caniff



Reprinted courtesy Milton Caniff and Publishers Newspaper Syndicate.



# Steve Roper by *William Overgard* and SAUNDERS

A top cartoonist at 38, William Overgard credits his correspondence with Milton Caniff as being his only real art training.



William Overgard



Steve Roper and Mike Nomad  
©Publishers Newspaper Syndicate.

## Statement by the artist . . .

**M**Y formal art training is nil. When I finished high school I went into the Navy, where I did very little drawing for two years. Back home again I went to the Jefferson Machamer School of Art for six months. That was in Santa Monica, California. Then I went to New York where I immediately began to work on comic books.

I worked about three years for Biro-Woods, creating a thing called *Black Diamond Western*. I wrote and drew thirty pages a month. Later, I worked for Dell Comics doing *Jungle Jim*, *Ben Bowie* and *Steve Canyon*. From there I went on to drawing *Steve Roper*. Steve, of course, had once been a minor character in the strip when it was called, *Big Chief Wahoo*.

The most important influence on my career has been Milton Caniff. I cannot say enough about this remarkable man. When I was twelve I sent him a fan letter and a crude, little drawing. I received from him an encouraging reply. Thus began a correspondence that gave me the only real training I had in cartooning.

I am concerned about the current level of adventure comic strips. There are many fine, workman-like examples running in today's papers, but nothing really fresh or exciting has happened since *Terry and the Pirates* started the modern school of cartooning. The techniques Milt Caniff perfected have been widely imitated . . . and sometimes refined. But the adventure strip with all its unique opportunities has bogged down. Perhaps this is because of timidity on the part of some persons, or, more likely, because of a lack of great talent to come up with a bold approach.

What gives me hope is the renaissance that humor strips have had in recent years. We will just have to wait for another Walt Kelly or Charles Schulz to come along.

## My methods of working . . .

I pencil directly onto a kid-finish board. My penciling is done with a very hard lead (a common #4 pencil), and it's very roughly and lightly applied.

Next, I outline my figures and backgrounds with a #659 pen. Then I erase the page cleanly and brush in the blacks. I find that this technique gives me a free or loose effect that I always strive to obtain. It also leaves the brushed ink very black.

I use a great many clippings for background material. I do not use models, either live or photographed. I believe firmly in the "cartoon" approach to adventure strips rather than the "illustrated" style.

With the exception of Elmer Woggon, who does the lettering for the strip, I have no assistant. The story, of course, is written by Allen Saunders.



# Tall Tales by Jaffee

*This long and lanky comic panel features the incongruous, the mad dream, the wry comment and just plain nonsense.*

## Statement by the artist . . .

I WAS born March 13, 1921 in Savannah, Georgia. The first thing I remember was falling madly in love with the comics.

When I was six, my mother and I went to Europe. Before going, however, my father had to take an oath, signed in blood, that he would send every day's installments of my favorite comics. This he did throughout my six-year sojourn in Europe. I learned to read English this way. "POW! BAM! THUD!"

Returning to the United States in 1933, I was a normal, maladjusted greenhorn. I'll always remember my first day in school at twelve years of age. After a series of tests it was determined that, while my drawing ability was superior, outside of spelling "POW! BAM! THUD!" (excellently), I was far behind everyone else.

My big break finally came when Mayor LaGuardia created the High School of Music and Art in New York City. Here I received a background in fine arts.

After graduation, I enlisted for pilot training, was accepted, and spent three and a half years flying through the corridors of the Pentagon.

After the war, I entered the "burlesque" of cartooning . . . comic books. The pace was rough, but a lot of money was there to be made.

I joined a group that was producing a comic magazine called *MAD*. They wanted me to take less money than I was getting. Ridiculous? Not half as much as the fact that I took it. After working for a while on something called *TRUMP* magazine, my confreres and I decided to finance a new satire magazine. *HUMBUG* was its title. It was a flop.

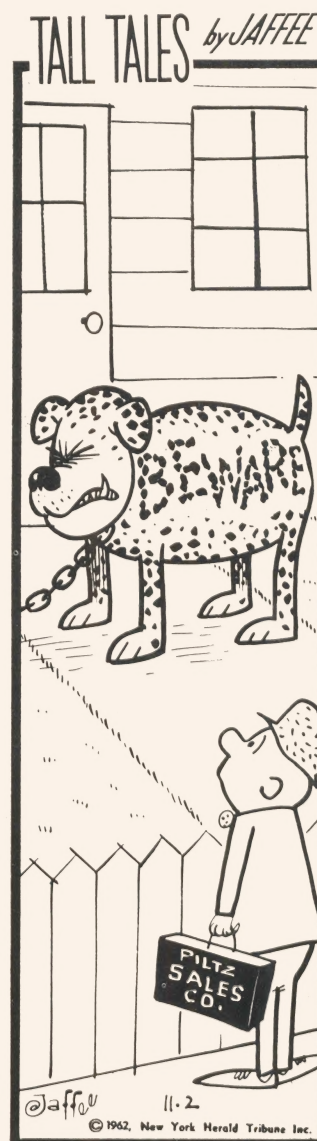
At that point, I decided to return to my first love . . . syndicated comics. I analyzed the problems of selling a feature. The most important one seemed to be that newspaper space was at a premium . . . so I decided on a one-column panel, and called it *Tall Tales*.

*My working habits are quite simple.* When I'm writing, I lock myself in a soundproof room and surround myself with funny books. I use the free association method of getting ideas. That is, I might be looking at a gag involving a winter ski contest, and this could trigger a gag idea about ice skating, ice fishing, snowshoes, water skis, etc. A mental chain reaction is often started, and many ideas flow from a single bit of stimulation.

I usually spend one day a week writing my feature, and three days drawing it. The rest of my time I devote to writing articles for *MAD*.



Allan Jaffee



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# INDEX

- Alley Oop, 1  
Andriola, Alfred, 19  
Apartment 3-G, 2  
Archie, 3  
Arriola, Gus, 15  
  
B. C., 4  
Baldwin, Robert, 14  
Beetle Bailey, 5  
Big Ben Bolt, 6  
Blondie, 7  
Brooks, Dick, 17  
Buz Sawyer, 8  
  
Caniff, Milton, 37  
Capp, Al, 20  
Captain Easy, 9  
Crane, Roy, 8  
  
Dallis, Nicholas, 18  
Davis, Phil, 23  
Dennis the Menace, 10  
Dodd, Ed, 24  
Dondi, 11  
Dotty, 12  
  
Edson, Gus, 11  
Ernst, Ken, 25  
Falk, Lee, 23  
Feiffer, Jules, 13  
Foster, Hal, 34  
Freddy, 14  
  
Gordo, 15  
Grandma, 16  
Gray, Harold, 22  
  
Hamlin, V. T., 1  
Hart, Johnny, 4  
Hasen, Irwin, 11  
Heilman, Dan, 18  
  
Jackson Twins, The, 17  
Jaffee, Allan, 39  
Johnson, Ferd, 28  
Judge Parker, 18  
  
Kelly, Walt, 32  
Kerry Drake, 19  
Ketcham, Hank, 10  
Kotzky, Alex, 2  
Kuhn, Charles, 16  
  
Lazarus, Mel, 27  
Leonard, Lank, 26  
Li'l Abner, 20  
Little Annie Rooney, 21  
Little Orphan Annie, 22  
  
Mandrake the Magician, 23  
Mark Trail, 24  
Mary Worth, 25  
McClure, Darrell, 21  
Mickey Finn, 26  
Miss Peach, 27  
Montana, Bob, 7  
  
Moon Mullins, 28  
Mosley, Zack, 36  
Murphy, John Cullen, 6  
Mutt and Jeff, 29  
  
On Stage, 30  
O'Neal, Frank, 35  
Overgard, William, 38  
  
Peanuts, 31  
Pogo, 32  
Popeye, 33  
Prince Valiant, 34  
  
Sagendorf, Bud, 33  
Saunders, Allen, 25, 38  
Schulz, Charles, 31  
Short Ribs, 35  
Smilin' Jack, 36  
Smith, Al, 29  
Starr, Leonard, 30  
Steve Canyon, 37  
Steve Roper, 38  
  
Tall Tales, 39  
Toole, Fred, 10  
Tune, Buford, 12  
Turner, Leslie, 9  
  
Walker, Mort, 5  
  
Young, Chic, 7

## ACKNOWLEDGMENTS

**W**E would be ungrateful indeed if we did not make some expression of thanks to the many individuals and firms that made *America's Top Cartoonists* possible.

And we want to give special thanks to the Newspaper Comics Council for their endorsement of this book . . . and to Mrs. Avonne Keller for her wonderful help . . . to Mort Walker for his early encouragement, his fine introduction to the book and his splendid helpfulness . . . to Dan Heilman for his enthusiasm and great assistance . . . to Miss

Toni Mendez for her interest and information . . . to Nicholas Zill, Robert Cooper, Philip Steitz, Joseph D. McGraw, Jan Callinan, Harry E. Elmark, Mollie Slott, John L. Goldwater, Joseph Willicombe, Jr. . . . to the thirty-nine cartoonists whose works are represented . . . and to the executives of their syndicates for their permissions, materials and information.

We thank you . . . heartily . . . one and all.

—The Publishers

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